PRIMEVAL

impossible PICTURES

CUBICLE 7 SEVEN

A ROLEPLAYING GAME BY

GARETH RYDER-HANRAHAN

PRIMEVAL

CREDITS

WRITING
Gareth Ryder-Hanrahan

CREATIVE DIRECTOR
Dominic McDowell-Thomas

ADDITIONAL WRITING
John M. Kahane

EDITING
Jenni Hill

GRAPHIC DESIGN
Lee Binding

ADDITIONAL DESIGN
Edel Ryder-Hanrahan

LAYOUT
Simon Lucas
Edel Ryder-Hanrahan

PLAYTESTERS
John M. Kahane
Kathy Bauer
Steve Bauer
Joanne Clarke
Angela Marsh
David Matchuk
Douglas McMillan
Tammy Powers
Nick Roberts
Tom Robinson
Steven Ross

PROOF-READING
John M. Kahane
Gareth Ryder-Hanrahan
Dominic McDowall-Thomas

LINE MANAGER
Gareth Ryder-Hanrahan

SPECIAL THANKS
Impossible Pictures
Angus Abranson
Craig Oxbrow
John M. Kahane
Andrew Peregrine
Kit Kindred
Nathaniel Torson

GAME SYSTEM
based on Doctor Who: Adventures in Time and Space, DESIGNED AND WRITEN by David F. Chapman.

PRIMEVAL is published by Cubicle 7 Entertainment Ltd. (UK reg. no. 6036414). Find out more about us and our games at www.cubicle7.co.uk

© Cubicle 7 Entertainment Ltd. 2012

PRIMEVAL (word marks, logos and devices) are trade marks of Impossible Pictures and are used under license.

PRIMEVAL

CONTENTS

INTRODUCTION 1

THE BASICS 4

CHARACTERS 4

RULES 6

SETTING 7

CREATING A GROUP 11

GENESIS 11

CREATING YOUR CHARACTER 14

ATTRIBUTES 15

SKILLS 17

SKILLS LIST 19

TRAITS 24

TRAITS LIST 25

BAD TRAITS 34

STORY POINTS 40

OUR FINAL CHARACTER SHEET LOOKS LIKE THIS: 42

FINISHING TOUCHES 43

GROUPS & BASES 44

GOOD GROUP TRAITS 44

BAD GROUP TRAITS 47

THE ARC 49

THE ANOMALY RESEARCH CENTRE 50

ARC CHARACTERS 51

OPERATIONAL RESOURCES 61

VILLAINS 63

PLAYING IN THE ARC FRAMEWORK 65

DINOSAUR HUNTERS 66

THE CRYPTID HUNTER 67

DINOSAUR HUNTER CHARACTERS 68

OPERATIONAL RESOURCES 72

VILLAINS 74

PLAYING IN THE DINOSAUR HUNTERS FRAMEWORK 75

PLAYING THE GAME 76

ADVANCED TECHNIQUES 79

ACTION 83

THE BASIC RULE 84

HOW A ROLL WORKS 87

COMPLICATIONS 90

COMBAT & EXTENDED CONFLICTS .. 92

CHASES 98

LOSING A FIGHT: GETTING HURT .. 101

MENTAL OR SOCIAL CONFLICTS ... 103

LOSING A MENTAL OR SOCIAL CONFLICT 106

HEALING 107

STORY POINTS 108

GAINING STORY POINTS 110

MAX STORY POINTS 111

LEARNING & IMPROVEMENT 111

LEAVING THE GAME 112

EQUIPMENT 113

WEAPONS 115

FUTURE TECHNOLOGY 129

COVER-UPS 132

EXPOSURE 135

INVESTIGATORS 139

ANOMALIES 146

A FIELD GUIDE TO ANOMALIES ... 147

TIME TRAVEL & ANOMALIES 148

ANOMALY THEORIES 152

TEMPORAL DAMAGE 154

DEEP TIME 160

PRECAMBRIAN 161

CAMBRIAN 161

ORDOVICIAN 161

SILURIAN 162

DEVONIAN 162

CARBONIFEROUS 163

PERMIAN 163

TRIASSIC 163

JURASSIC 164

CRETACEOUS 165

PALEOCENE 165

EOCENE 165

PRIMEVAL

OLIGOCENE 166
MIOCENE 166
PLIOCENE 166
PLEISTOCENE 167
HOLOCENE 167
IDENTIFYING A TIME PERIOD 168
CREATURE RULES 169

MONSTERS 169
SKILLS 172
THREAT 173
THE CREATURE LIST 177
CREATING CREATURES 201
CREATURE TRAITS & POWERS 203
IDENTIFYING A CREATURE 206
HUMANS 207

GAMEMASTERING 210
BRINGING THE PAST TO LIFE 216
PLAYERS 219

ADVENTURES 222
COMPONENTS 222
BUILDING THE ADVENTURE 226
TWO (AND THREE) PART STORIES 230
SERIES PLOTS 231

CONSPIRACIES 235
MAKING A CONSPIRACY 236
INVESTIGATING THE CONSPIRACY 240
CONSPIRACY TRAITS 242
CONSPIRACY: CHRISTINE JOHNSON'S ORGANISATION 243
CONSPIRACY: FUTURE SURVIVORS .. 246
CONSPIRACY: CELAVA 251

THE FUTURE 254
THE NEAR FUTURE 255
THE MER ERA 257
THE FAR FUTURE 258
FUTURE CREATURES 258
CREATING YOUR OWN FUTURE CREATURES 267

PRIMEVAL WOODLANDS .. 269

CHARACTER SHEET 284

INTRODUCTION

Dinosaurs.

Terrible Lizards. That's what the word means.

When their bones were found, people wondered if they were the remains of biblical giants and dragons.

Today, after decades of scientific investigation and research, we know that life on this planet is billions of years old, and has taken many forms—such as the titanic, savage dinosaurs.

Dinosaurs were wiped out in one of the periodic extinctions that strike our world. They've been gone for sixty-five million years.

What if they came back?

PRIMEVAL

'Anomalies are starting to appear, doorways in time to worlds we can barely imagine. The Anomalies are conclusive proof that the past exists in a fourth dimension as real and solid as those we already know. Our job is to predict and contain them.'

In *Primeval*, there are Anomalies, rips in the fabric of space and time that connect our world to the distant past. Anomalies can open anywhere, at any time, dropping velociraptors into shopping centres and Mammoths on the motorway. These Anomalies are happening more frequently—every day brings more and more sightings of prehistoric beasts invading the present.

The Anomaly Research Centre (ARC) is a government-run team of scientists, soldiers, explorers and other

specialists, tasked with investigating the origin of these Anomalies and containing the threat to the public. The existence of these rips in space/time—not to mention the rampaging T-Rexes and other beasts—must be kept secret or it would cause mass panic.

In their work, the ARC team has discovered three vital facts about the Anomalies.

First, the Anomalies can go *forward* as well as back. There are gateways to our future as well as our past.

Second, at some point in the near future, humanity is driven extinct by an unknown catastrophe, possibly a new species of super-predators. We may only have a few years, or possibly only a few months left.

Third... time is mutable. History can be changed.

Extinction can be averted.

That's where you come in.

WHAT'S PRIMEVAL?

Primeval is an action-filled science-fiction TV series about a team working for the Anomaly Research Centre. Under the leadership of Dr. Nick Cutter (and, after his death, ex-cop Danny Quinn), they investigate the mysterious Anomalies and contain the ferocious prehistoric monsters that have intruded into the modern world.

Cutter's estranged wife Helen is the team's nemesis—she vanished into an Anomaly eight years ago and now has her own agenda for human evolution.

The first three series of *Primeval* were shown on ITV from 2007 to 2009; Series Four and Five were shown in 2011. This book covers the first three series—a future supplement will fill in details from Four and Five.

WHAT'S A ROLEPLAYING GAME?

You're probably familiar with computer roleplaying games, where you play a character in some fantasy setting. You wander around doing quests, levelling up, talking to other characters and getting new gear.

Tabletop roleplaying games are similar, but there's one key difference. Instead of a computer running the game, there's a human Gamemaster—and that changes everything.

Instead of being limited to what the game allows you to do, you can do anything you can imagine. Let's say you need to get past a guarded door. A computer game might only give you the option of fighting the guard or stealing a pass. In a tabletop game, you can try anything—maybe you can persuade the guard to let you past, or bribe him, or sneak through the sewers, or forge a fake pass, or even convince the guard that he should be on your side. The Gamemaster (or GM) describes the world, the players decide what they want to do, and then the GM decides whether or not they succeed.

In *Primeval*, you can play Nick Cutter, Connor, Abby and the other familiar characters from the Anomaly Research Centre, or you can create your own characters to work alongside Nick & co. in the ARC. You can even explore other possibilities in the *Primeval* universe, like dinosaur hunters or time wanderers.

THE BASICS

Firstly, you need a few friends to play the *Primeval* rpg. One of you will be the Gamemaster, and the rest of you will be the players. The game works with as few as two people (one GM, one player), but it's best with three to five players. (By the way, if you haven't decided who's going to be the GM, then the owner of the book should take on that responsibility.)

Secondly, you'll need to be familiar with the contents of this book. You don't need to memorise the whole thing, but you should understand how the basic rules (**Chapter 2** – **The Basics**) work, and how to make characters (**Chapter 3** – **Genesis**).

Thirdly, you'll need a few dice (the normal, six-sided ones). When an outcome is in doubt, you'll be rolling dice to see whether or not your character succeeds. Let's say you want to scramble over a fence to escape the slavering gorgonopsid that's hot on your heels. You'd add your character's Coordination and Athletics scores together, and then roll two dice. If the total of the dice plus your Coordination and Athletics is higher than a difficulty number set by the GM, you make it over the fence in time. If you roll badly... well, you're a gorgonopsid snack, unless you spend a Story Point.

Fourth, you'll need a way to keep track of Story Points and Threat Points. Story Points are a way for you to change a bad roll or alter the story in your favour. You'll be getting—and spending—a lot of Story Points, so you'll need a pile of tokens. Threat Points are for monsters, and measure how aggressive and dangerous a creature is. Pennies, glass beads, jelly beans, cardboard chits, anything like that will do.

Fifth, you'll need a few pencils, and copies of the **character sheet** (page 284). Alternatively, you can use the pre-generated characters on pages 51 – 60 if you want to play the characters from the TV series.

Got all that? Good. Let's get moving.

HOW TO USE THIS BOOK

The first part of this book (once you get past this introduction) is all about set-up—how to come up with a framework for your group, and how to roll up your individual characters. A framework explains why all your characters are working together, and how they deal with the temporal Anomalies.

All *Primeval* games involve time travel and ferocious monsters, but you don't have to be part of the Anomaly Research Centre. You could be independent researchers, or a group of hitch-hikers who got lost in the past, or a secret government team dedicated to preserving our timeline. There are some suggested group frameworks on page 12.

Next, there's the rules section. This covers everything hazardous and nasty that your characters might come across—what happens when you try to shoot a dinosaur, what happens when the dinosaur tries to eat you, sneaking around, investigating mysteries and gaining new Skills and Traits. There are also detailed rules for two of the most important aspects of *Primeval*—concealing the truth from the public, and dealing with Anomalies.

WHERE'S MATT? SERIES 4 & 5

The new characters and monsters from *Primeval*'s fourth and fifth seasons aren't in this book. Matt, Jess, Emily Merchant, Gideon and the other new characters will be covered in a future supplement!

After that, the Dangers section describes many different prehistoric monsters and time periods. Players can also read that section—assuming their characters are expert palaeontologists or are just really interested in dinosaurs.

Finally, there's the Gamemaster's section. This is full of advice and tips for running the game, suggestions for series outlines, rules for dealing with Anomalies, time travel and alterations of the time line, and other strangeness, along with a sample adventure to get you started. The Gamemaster's section also covers the Future time period.

Players are allowed to read everything apart from the GM's section—if you spoil the secrets in there, the game might not be as much fun for you.

Gamemasters can read the whole book.

PLAYING THE GAME

Primeval's designed to be played in a series of game sessions. Each game session takes up an evening. Think of each game session as an episode of your own TV series. Most of the events in a game session will be self-contained—you'll fight the monster-of-the-week and deal with the problems surrounding the current Anomaly—but there will be plot elements, mysteries and conspiracies that continue from episode to episode. Keep the metaphor of the television series in mind as you play the game—it's a good guide for both players and Gamemasters.

PRIMEVAL

THE BASICS

This chapter covers the basic concepts and rules of the *Primeval* roleplaying game. Everything gets explained in more detail in the appropriate chapters later on in the book, but here's the glossary and quick reference.

CHARACTERS

Player characters (PCs) are the avatars controlled by the players. They're the heroes of the series, the protagonists, the starring cast**. Non-player characters (NPCs)** are controlled by the Gamemaster; they're villains, extras, the supporting cast.

PRIMEVAL IN A NUTSHELL

Boiled down to its essence, here's how *Primeval* works:

- **You're part of a team investigating the Anomalies.**
- **Portals in time are opening and releasing monsters into the present day.**
- **Stop the monsters. Cover up their existence, to prevent public panic.**
- **Stop anyone from altering the timeline.**
- **Survive!**

In terms of rules, characters are defined by **Attributes, Traits** and **Skills**. They also have **Story Points**.

ATTRIBUTES

All characters (PCs, NPCs, even monsters) have six Attributes. These Attributes are:

- **Awareness:** spotting dangers, noticing things out of place, avoiding surprises.
- **Coordination:** dexterity, agility, dodging, climbing, accuracy.
- **Ingenuity:** IQ, inventiveness, cleverness. Not necessarily how educated the character is. A time traveller from the past might be very clever, but poorly educated.
- **Presence:** personal charisma, likeability, charm.
- **Resolve:** determination, courage, willpower.
- **Strength:** physical strength, toughness.

Everyone has at least one point in every Attribute.

For humans, all Attributes are rated from 1 to 6. For example, a Strength of 1 means the character is noticeably weak, small or physically challenged. A character with a Strength of 6 might be a weightlifting athlete or a really tough soldier. Dinosaurs and other monsters can have Attributes well beyond human maximums—a gigantic dinosaur might have a Strength of 30 or more! See page 15 for more on Attributes.

SKILLS

Skills cover the character's specialist knowledge and learning, everything from shooting a gun or moving stealthily to being an expert on Permian-era botany or computer hacking. Skills are rated from 1-6, where 1 means a passing familiarity with the topic, while a Skill of 6 means that the character is a world-renowned expert in that field. Skills above 6 are theoretically possible, but represent a nigh-superhuman level of expertise.

Task	Difficulty	Example
Really Really Easy	3	Really simple, automatic success. Opening a can of drink, using a phone, walking down the street, eating chips. (So simple, you shouldn't even need to roll!)
Really Easy	6	Opening a can of drink (without it spraying you in the face), looking something up in a dictionary, operating a microwave oven.
Easy	9	Setting the video timer, operating an MP3 player, jumping a low fence.
Normal	12	Driving a car in traffic, shooting at someone, swimming in the sea, uncovering a useful but not secret fact.
Tricky	15	Driving at speed, shooting a moving target, climbing a building.
Hard	18	Picking a lock, lifting twice your own weight, treating a gunshot wound.
Difficult	21	Climbing a sheer cliff without ropes, charming your way into a government facility, escaping from rope bonds.
Very Difficult	24	Recalling a whole speech from a Shakespeare play, getting a fused computer to work again, flying a plane in turbulence.
Improbable!	27	Hitting a very small target with a slingshot, hacking into a government computer system, creating an Anomaly detector using medieval-era parts.
Nearly Impossible!	30	Taming a T-Rex, climbing a skyscraper in the rain, shooting a small target in an adjacent room without looking.

Difference	Success	Effect
9+	Fantastic	**Yes, And...** You not only succeeded, you get an extra benefit on top of succeeding.
4 to 8	Good	**Yes!** You managed to do exactly what you were trying to do.
0 to 3	OK	**Yes, But...** You succeeded, but at a cost.
-1 to -3	Failed	**No, But...** You didn't do what you set out to do, but you managed to accomplish something...
-4 to -8	Bad	**No!** You failed. It didn't work.
-9 or lower	Disastrous	**No, And...** Not only did you fail, you've made things worse!

The Skills used in *Primeval* are:

- **Animal Handling:** Caring for animals, calming down ferocious monsters, commanding animals.
- **Athletics:** Climbing over obstacles, running, fitness.
- **Convince:** Persuading people, lying with conviction.
- **Craft:** Creating (including art) and repairing.
- **Fighting:** Brawling, punching, using melee weapons.
- **Knowledge:** History, geography, cultural information, folklore, humanities.
- **Marksman:** Using projectile weapons, from bows to assault rifles and pistols to tranquilliser guns.
- **Medicine:** Everything from first aid to brain surgery.
- **Science:** Research, experimentation, scientific knowledge.
- **Subterfuge:** Sneaking, sleight of hand, hiding from monsters.
- **Survival:** Outdoor survival, navigation, living rough.
- **Technology:** Computer hacking, using gadgets.
- **Transport:** Driving, flying, operating vehicles.

All Skills have associated Areas of Expertise. A character can pick up Areas of Expertise if they have the related Skill at 3 or more. Areas of Expertise give a bonus to rolls related to that area.

See page 17 for a full description of all the Skills.

TRAITS

Traits are special talents, quirks or foibles possessed by a character. Traits can be Good or Bad. Good Traits help out in certain situations—for example, a character with the Sense of Direction Trait gets a bonus when trying to navigate unfamiliar terrain or avoid getting lost. Bad Traits hinder a character in certain situations, but provide bonus Story Points in recompense. For more on the various Traits you can have, see page 24.

STORY POINTS

Story Points are a character's edge, that little spark of luck or genius that makes them special. All player characters have a few Story Points, and can earn more from Bad Traits or roleplaying. Story Points can be spent to reroll the dice, change events in the game, or activate special Traits.

RULES

There are all sorts of special-case rules for unusual situations like combat or investigation, but the basic system in *Primeval* is very simple indeed. Here's the catch-all rule:

ATTRIBUTE + Skill (+Trait)
+ TWO SIX-SIDED DICE = RESULT

Then, compare the number of the Result to a Difficulty number set by the GM. If the Result is greater than or equal to the Difficulty, you succeed. If the Result is less than the Difficulty, the attempt fails.

Finally (and optionally), determine how well you succeeded or failed by working out the difference between the Difficulty and the Result. You don't have to follow this step for every roll, but it adds detail to important, dramatic rolls.

A NOTE ON DICE

Sometimes, we'll say something like an attack does 1 - 6 damage, or an event happens after 1 - 6 minutes. Just roll a dice to find the actual number. You'll also run into more complex formula, like "2 dice +6". Roll the listed number of dice, add them up, and then apply any modifiers.

SETTING

Primeval takes place in our world, right now. Anomalies are gateways in time, linking our present day with the distant past—or future—of Earth. While there is evidence that Anomalies have opened before, the current outbreak is unprecedented.

In **Series 1** of *Primeval*, the sighting of a mysterious creature in the Forest of Dean drew the attention of **Dr. Nick Cutter**, a palaeontology lecturer**.** There, he discovered the existence of a glowing portal into the past. He also met **Claudia Brown**, an official from the Home Office tasked with investigating the creature sightings. As Cutter was the closest they had to an expert on the phenomenon, Brown convinced him to work with the Home Office to investigate these Anomalies. Cutter had his own reasons beyond scientific curiosity for pursuing the mystery—eight years previously, his wife **Helen Cutter** disappeared in the same area, and during their first expedition into the Anomaly, Cutter found a camera with photos of Helen. He also found a human skeleton—that of a male.

Under the direction of **James Lester**, a 'government trouble-shooter,' Cutter put together a team consisting of himself, **Stephen Hart** (Cutter's lab assistant, an experienced tracker), **Connor Temple** (a student with a 'first-class mind') and **Abby Maitland** (a zoologist and reptile expert). Together with military support from the Home Office, and with Claudia Brown working as field liaison, the team started investigating the Anomalies—and pursuing Helen Cutter, who they discovered is not only alive, but is using the Anomalies for her own mysterious ends.

The Anomalies continued to appear across England, each one bringing new creatures and new dangers, like insects in the London Underground, mosasaurs exploding out of swimming pools, mysterious mind-controlling parasites, pterosaurs and killer birds. Containing the Swarms of time-shifted creatures became a full-time job for the team—and all the while, Helen Cutter watched them. She tried to convince her husband Nick and then her former

PRIMEVAL

lover Stephen to join her, but both rejected her advances. Nick found himself increasingly drawn to Claudia Brown.

Finally, Helen warned the team about a new threat—a predator not from the past, but from the future. These Future Predators are faster and more dangerous than any of the creatures previously encountered by the team. Using the homing instinct of one of the Predator's young, the team discovered that the infant creature came out of a portal that leads to the Permian era in the past. A portal from the future must connect to that era. Nick, Helen and a team of soldiers travelled back to eliminate the future predators, but they were ambushed and scattered by the predators. Nick realised that they had travelled back to a point *before* their first expedition. He had taken the photos of Helen, and the skeletal corpses were those of the soldiers.

Worse, when Nick escaped back to the present day, he discovered that history had changed. Some alteration of the past—perhaps the introduction of the future predators, perhaps the team's own presence—had changed the timeline. Claudia Brown no longer existed.

Series 2: The disappearance of Claudia Brown was not the only change. Nick discovered that in this new timeline, the team isn't an underfunded, ad hoc investigation—it's a secret project run by the Home Office, with a large staff and a high-tech headquarters. Claudia Brown's role on the team has been taken by **Oliver Leek**, Lester's right-hand man. There was also a new member assigned to the team, to deal with the media and to help cover up monster sightings. Her name was **Jenny Lewis**—she was physically identical to Claudia Brown, but possessing a different personal history and personality.

The team made progress in dealing with the Anomalies when Connor developed the Anomaly Detector Device, a powerful computer, networked to an array of radio receivers, that can locate new Anomalies the instant one opens. Using the ADD, the team tracked down Precambrian worms, sabre-toothed tigers, Silurian scorpions and other monsters. They also ran into a mysterious mercenary team in the Silurian era. Connor embarked on a relationship with a woman, Caroline Steel, who was secretly in the employ of Oliver Leek.

The mystery of Helen's goals deepened; it turned out that she too was working with Oliver Leek. The slimy bureaucrat intended to use mind-control technology from the future to command a horde of monsters; he'd then cause a reign of terror and take over England. Helen didn't care about his petty schemes—she wanted to learn how the Anomalies could be used to alter time, and to recreate the incident that changed Claudia Brown's timeline. Leek captured the ARC team and attacked the ARC facility itself; Stephen Hart sacrificed his life to eliminate Leek's army of monsters. Leek also died when his minions turned on him, but Helen escaped.

In **Series 3**, the team discovered that this century isn't the first time Anomalies have opened within human history, when they found an Anomaly locked inside an Egyptian monument. This opened up several new routes of investigation—a historian, **Sarah Page**, joined the team when Cutter reasoned that tales of mythological dragons and monsters

could actually be descriptions of time-shifted creatures. Using this extra informational vector, Cutter began work on a 'matrix', a method of predicting Anomalies.

Meanwhile, a shadow war was being fought across the timelines. **Christine Johnson**, a senior figure in British Intelligence, had access to an Anomaly leading to the future. She was opposed by Helen Cutter, aided by cloned servants produced using more future technology. The object of their struggle was a future artefact that contained the finished version of Nick Cutter's matrix—a holographic map of the Anomalies throughout space and time. With this artefact, a time traveller could go anywhere and anywhen in Earth's history.

Helen attacked the ARC, claiming that it is instrumental in wiping out humanity in the future. Nick stopped her, but at the cost of his own life. Jenny Lewis also left the team after she discovered a photograph of Claudia Brown, proving that Nick's wild theories about changing timelines were true. The artefact from the future fell into the hands of the ARC team.

Nick's replacement was **Danny Quinn**, a police officer whose brother Patrick vanished into an Anomaly many years previously. His approach was less cerebral and more direct than Cutter's, but the team managed to stay on top of the Anomalies, aided by Connor's discovery of a method for 'locking' the time portals.

The team rescued a mysterious woman from the future, **Eve**, and brought her back to the ARC. Eve was revealed to be Helen Cutter, using a holographic disguise. She stole the artefact and travelled to the future, hotly pursued by the team. Helen's goal was to avert the nightmarish future era... by erasing humanity. She used the artefact and a future computer to calculate a route back through the Anomalies that would bring her to the Rift Valley in Africa, four million years ago, the birthplace of humanity. A few deaths there would erase our entire species...

Danny Quinn stopped her from wiping out the Australopithecus hominids—but when the Anomaly back home closes he, Connor and Abby are all trapped in the past.

EXAMPLE OF PLAY

In this example of play, there's a GM and three players; Adrian, Bob and Carol. Adrian's playing Nick Cutter, Bob's playing Connor and Carol is playing Abby Maitland. The team detected an Anomaly on the outskirts of the city and are driving to investigate.

GM: You're getting closer to the Anomaly site now. It looks like an old warehouse. The place is obviously long-abandoned, it's all broken windows and graffiti-tagged walls. There's no sign of anyone.

Adrian: Can we narrow down the location a bit, or do we have to search the whole place?

GM: Are you asking me, or are you saying that in character as Nick?

Adrian: Er, in character I guess. *Putting on a terrible attempt at a Scottish accent.* Och, Connor, can ye nae pin it down a wee bit?

Carol: *To the other players* Cutter's obviously pining for the highlands.

Bob: *As Connor* Sure thing, professor. *To the GM* Can I pin it down?

GM: You can try. Roll Ingenuity + Technology please.

Bob: Can I add my Technologically Adept Trait bonus?

GM: Sure. You wave your Anomaly Detector about, fiddle with the settings, swing it in a wide arc...

Bob: Ok... Ingenuity 5, Technology 3, +2 for Technically Adept, and I rolled a 6... I get a total of 16.

GM: Ok, the Anomaly seems to be inside one of the bigger warehouses, but there's something odd about it. Normally, the radio signal from an Anomaly would be a bit more erratic, with frequency spikes and so forth. This one's a bit quieter than usual.

Bob: What could cause that?

GM: You've no idea.

Carol: Maybe it's a really stable Anomaly. Or it's already locked. *To the GM* While Connor's playing with his geeky toys, Abby peers out the window of the car. Anything unusual out there?

GM: Roll Awareness +, er... I dunno. Survival or Ingenuity, whichever you prefer.

Carol: Eck. I rolled a 3, plus Awareness, plus Ingenuity... a whole 9.

GM: For a moment, you think you saw something move atop one of the buildings, but there's nothing there now.

Carol: Just to be on the safe side, Abby takes her dart gun and checks that it's loaded.

GM: Cool. What are you all doing?

Adrian: Let's check out this Anomaly. We'll leave the car and cautiously enter the warehouse.

GM: You're all going?

Bob & Carol: Yes.

GM: OK, you exit the car and make your way across the broken concrete towards the warehouse entrance. Inside, you find it's a maze of old storage crates and debris. You're getting closer to the Anomaly, according to the detector reading.

Carol: But we can't see it?

GM: No. Give me Awareness + Survival rolls, everyone.

Everyone rolls. Carol gets the highest result.

GM: Abby notices a small animal corpse in one corner. It's a rat.

Carol: I point it out to the others.

Adrian: *As Nick.* Rattus Norvegicus, common brown rat. I don't think this is our incursion. *To the GM.* What killed it?

GM: The corpse is rigid and twisted.

Adrian: Poisoned, right?

GM: Probably.

Adrian: Any puncture wounds?

GM: How closely are you examining the dead rat?

Bob: *As Connor*. Guys, it's a rat. Let's get that Anomaly. *To the GM* I keep going.

GM: Bob, your character comes around the corner of a row of crates. You should be right on top of the Anomaly now, but there's no sign of it, just more crates. Adrian, you're examining the rat—give me an Awareness + Science roll. Carol, what are you doing?

Carol: I'm looking around warily.

Adrian: I get a 12 on my roll.

GM: Definitely poisoned. There's no puncture wound, but the rat's flesh is discoloured and the fur is matted, suggesting it was sprayed with something toxic.

Adrian: Did I touch it?

GM: Hmm... tell you what, I'll give you a Story Point if you agree you touched the matted fur.

Adrian: I'm going to regret this...ok, Nick touched the rat with a bare hand.

GM: Your hand feels slightly numb. There are no penalties to Coordination or anything....yet.

Bob: I look for the Ano... wait, those crates. Anything odd about them?

GM: Looking around, you find a power cable running under a tarpaulin. There's something electrical in use here.

Bob: I pull off the tarpaulin.

GM: Underneath, there's some sort of radio transmitter. It looks home-made.

Carol: Oh no!

Adrian: What?

Carol: The weird Anomaly reading—that was because it's not actually an Anomaly. It's a fake signal. It's a trap!

Bob: Who'd want to trap us?

GM: Carol, Abby's watching the ceiling, and you see *something* big and cat-like moving up there. Actually, *somethings*—at least three of them. One of them hisses and makes this weird gurgling sound. Little droplets of spittle spray down from above, and where they touch your skin, it stings...

Will Nick and the others escape the trap? What are those cat-like things with poisonous spittle? Is Nick already poisoned? If the Anomaly's fake, where did the monsters come from? Who faked an Anomaly? And why? The only way to find out the answers is to play...

GENESIS

This chapter covers the rules for creating your player character. If you're using the characters from the series like Nick Cutter and Abby Maitland as player characters, you'll still need to refer to this chapter to learn about Attributes, Skills, Traits and the other character-centric rules. Think of this chapter as a brainstorming meeting and a casting session before the series begins.

CREATING A GROUP

"God, all my life I've wanted to be in a crimebusting gang. And now I am. Sort of.

I don't suppose you'd consider giving me a cool nickname?"

- Episode 2.1

Before you start making your character, you should get together with the other players and the Gamemaster and discuss how the game is going to work. What sort of characters is everyone going to play? What brings all the characters together? Is there an overall theme or goal to the game? Everyone needs to have an idea of what the game is going to be like before anyone moves onto character generation.

That doesn't mean you can't play the character you want—but you need to find a reason to integrate everyone into the group. If you come up with an absent-minded professor of palaeobotany who works in a nice quiet Oxbridge college, and everyone else is playing hard-bitten military specialists off on black operations in the jungles of South America, then you'll be left on the sidelines unless you and the other players come up with a reason for him to tag along.

We call the structure you come up with for your game your **Group Framework**.

The *Primeval* television show's a great example of a Group Framework. It's got a reason for the PCs to work together ('*you're all working for a secret government centre to investigate Anomalies*'), it copes well with a mix of character concepts ('*they've got military backup and bureaucrats, but need specialists who can deal with dinosaurs, and scientists, and you're the best they've got*'), and it provides an interesting supporting cast with James Lester.

There's a full write-up of the Anomaly Research Centre as a group framework on page 49.

THE PREMISE

The first step is coming up with the premise for the Group Framework. Think of it as the 'elevator pitch', the quick thirty-second summary of what your game's going to be about. The *Primeval* TV series could be '*there are holes in time, and the ARC is trying to investigate them while covering up their existence. Nick Cutter is their lead scientist, and he's got a personal interest in the mystery—his wife Helen vanished through an Anomaly eight years ago*'.

Primeval games are always going to be about Anomalies, time warps and monsters to some degree, but there are lots of ways to use these concepts. How about '*after a cryptic warning from their future selves, a small band of college students search for a way to avert the coming catastrophe*' or '*the London Metropolitan Police are faced with a baffling series of animal attacks and murders, so they form a specialised crime squad to investigate*' or '*a team of cryptozoologists travel across the world as roving reporters for a tabloid newspaper, searching for signs of monsters and lost worlds*'. You can even go wilder—'*time-travelling Vikings look for a way home while they battle the spawn of the world-serpent!*' '*Survivors of a future apocalypse try to blend in with modern-day society, but their presence weakens the structure of reality so they're stalked by Anomalies!*' '*Victorian fossil hunters find real dinosaurs, and it's the Bone Wars with live dinos!*'

A good premise gives the characters a reason to start investigating the Anomalies, a structure for the group, and an ongoing quest or mission. Make sure everyone agrees with the Premise of the game. Think of the Premise as your mission statement.

WHO ARE THE CHARACTERS?

Once you've got your basic premise, the next step is to work out how your characters fit in. If you've got a concept for your character, you can tie it into the Premise. If you don't have an idea for your character yet, then maybe the Premise will inspire you. Think in terms of archetypes—most groups will have the Science Guy, the Combat Guy, the Sneaky Guy, the Social Guy, the History and Research Guy and so on. You can also tie one character concept into another—Nick Cutter's recruited into the ARC for his expertise on palaeontology, and that drags Abby and Connor into the Premise too.

SAMPLE CAMPAIGN FRAMEWORKS

The Anomaly Research Centre: The Home Office funds a secret research facility dedicated to investigating Anomalies and keeping the public safe and serenely unaware of time-travelling prehistoric monsters. The player characters are a motley crew of civilian scientists, specialists and military special forces who go into the field and deal with Anomalies. (See page 49)

Dinosaur Hunters, Inc: An eccentric billionaire who loves hunting learns of the most dangerous game of all – dinosaurs! The characters are a team of hunters, bodyguards, scientists and staff who find Anomalies and run safari groups through them. (See Page 66)

In the upcoming ***Primeval Companion,*** we will show you more frameworks - like:

- **Operation George:** In World War II, the British Army discovers a potential second front in the war. Anomalies are opening, and if the Nazis learn their secrets, there will be no stopping them. The characters are Allied army officers and scientists operating in secret during the 1940s.
- **The Village By The Wood:** Nickswood is a tangled, trackless old forest, and at the edge of it is the village of Hawhetch. The people of that little country village know that strange beasts sometimes emerge from the shadow of the twisted trees, and it's up to the villagers to drive them back into the woods.

If the *Primeval* TV series was a roleplaying campaign, then the player characters in Series 1 would be Nick Cutter, Connor Temple, Abby Maitland, Stephen Hart and Claudia Brown. You could also make an argument for Captain Tom Ryan being a player character.

WHO'S THE SUPPORTING CAST?

Who are the key non-player characters? In the ARC, you've got James Lester giving the orders (or, well, giving the orders and grimacing when the player characters ignore them). A good Premise gives the Gamemaster a few fun recurring characters to play. The GM characters are the supporting cast, not the stars of the show—even if they tag along on adventures, it's up to the player characters to actually solve the mysteries and save the day.

HOW DO ANOMALIES FIT IN?

Anomalies... holes in time, connecting the present to the past and future, letting strange creatures into our world.

How does that fit in with your Premise? What's your connection to the Anomalies? Is your group trying to cover them up or find proof they exist? Are you using them to travel to different time periods, or is preserving the timeline more important? Why are you the ones who get involved with Anomalies, and not some other group? Do you travel in search of Anomalies, or are they unusually common near you?

WHAT RESOURCES DO YOU HAVE?

How well funded is your group? What sort of support do you have? Are you amateur sleuths or secret government agents? Have you got a high-tech headquarters or are you operating out of someone's basement? Do you have the legal authority to go stomping around the country looking for Anomalies, or do you have to sneak around and bluff your way in?

Look at the rules for Group Traits on page 44 for ideas.

WHO OPPOSES YOU?

Adventure and drama requires conflict—who's the antagonist? Who opposes your group? Who's your Helen Cutter? In *Primeval*, the main antagonist throughout the series was Helen, but there are also lesser villains like Oliver Leek and Christine Johnson. There'll be disposable bad guys and enemies in each adventure, but you'll also want some ongoing opposition.

CHANGING THINGS

Your Group Framework isn't set in stone. A particular combination of characters or ideas can sound great when you first come up with it, but turns out to be problematic or not as much fun as expected in play – but in *Primeval*, time can change. Take the transition from Series 1 to Series 2 as an example. The premise switched from '*you're all working for an ad hoc group attached to the Home Office*' to '*you're part of an established, high-tech facility called the ARC*', and one of the players took the opportunity to rework her character. Use Temporal Damage (page 154) as a way to change the game for the better.

Your group's goals and problems will also change over the course of the game. Nick started out looking for his vanished wife, and ended up desperately trying to stop her. After a few sessions you might find that your initial Premise doesn't fit with how the characters are now, and you will have to come up with a new concept for the group. A band of reporters might go on the run from the government, turning the game's Premise from '*we're investigating Anomalies for our tabloid newspaper*' to '*there really is a mysterious conspiracy, and we've got to stop it*'. Those time-travelling Vikings might run into a few stranded scientists, changing their game from '*Bjorn Skull-Cleaver vs. the monsters*' to '*a mismatched group of time travellers search for a way home*'.

CONNECT IT ALL UP

Finally, take a look at everything you've come up with so far, and see if you can find any interesting connections. Helen Cutter's much more interesting as Nick's ex-wife (and Stephen's ex-lover) than if she was just a renegade time traveller. Throw in a few unexpected links between different elements of the Group Framework.

What if your resources come from the wealthy industrialist father of one of the player characters? What if the opposition is an alternate time line version of the player characters? What could tear your group apart?

CREATING YOUR CHARACTER

Now that you've got an idea of what sort of characters fit within your group framework, it's time to create your own character.

Player characters are defined by their Attributes, Skills and Traits.

Attributes are what the character is like—how strong they are, how clever they are, how perceptive, and so on. Skills are what the character knows—can they drive a car, hack into computers, perform first aid, do they know how to ski, how to fight or how to bluff their way out of a situation? Finally, Traits detail what your character can do, or in some cases cannot do—are they ambidextrous, do they have a particular knack for fixing things, do they heal surprisingly quickly, are they rich, famous, or do they have a family that keeps getting them into trouble?

Attributes and Skills have numerical ratings. The higher the rating, the better the talent. Each character is given a number of points to purchase Attributes, Skills and Traits, but these points are limited, so the players should think things through before assigning numbers. They'll have to decide if the character is stronger than they are smart, wittier than they are agile, and what their particular areas of expertise are.

You have **42** Character Points to spend. Each point spent buys you a single point of an Attribute or Skill. You can also buy Traits—Good Traits cost a variable number of points, while Bad Traits give you points back!

Left-over Character Points become unspent Experience Points at the end.

You're limited to spending a maximum of **24** points on Attributes.

ATTRIBUTES

Attributes are the measure of a man (or woman) and give you an indication as to what the character is capable of. How strong they are, how smart, how charming, all these are defined by Attributes ranked from one to six.

Using the Character Points given, you purchase the Attributes of the character, limited to a maximum of six in each. Six is the human maximum, and no character may have an Attribute above six. It is very rare for a character to start with an Attribute at six.

At the other extreme, you must put at least one point into each Attribute. You can't have an Attribute of zero—when Attributes reach zero due to injury or other effects, the character becomes incapacitated—so you can't start in that state!

You could put more points into the character's Strength, and less into their Ingenuity, meaning that they're more of an athlete. Connor, for example, has lots of points in Ingenuity, but not that many in Presence. Or you could make all of the Attributes the same, making them equally good (or bad) at everything, though that may not be very realistic—nobody is equally good at everything.

ASSIGNING ATTRIBUTE POINTS

Most people have only 2s and 3s and maybe a single 4 in their Attributes. People with an Attribute of 5 are pretty exceptional—people with a 6 are incredibly talented. There's no need to make your character superhuman. Unless you have a specific concept in mind, limit yourself to 3s, 4s and maybe one 5. You will have more fun if your character's exceptional qualities are balanced by their weaknesses.

Be careful of putting a 1 into an Attribute—that's a significant weak spot in your character that any good GM will exploit.

THE SIX ATTRIBUTES

There are six Attributes that define the capabilities of the character. They are Awareness, Coordination, Ingenuity, Presence, Resolve and Strength. Attributes are ranked from one to six, with six being the human maximum. A description of what the Attributes are follows, covering the various levels so you know what having a Strength 2 or Resolve 3 really means.

AWARENESS

Awareness is used for, well, being aware of your surroundings. It's what you roll when you're trying to spot the Velociraptor sneaking up on you, or if you're searching the ruined future building for a clue.

Awareness covers all five senses equally—if you want your character to be especially keen-eyed, that's a Good Trait (see page 30).

Importantly, Awareness determines whether you're surprised when combat starts. In the series, Stephen Hart and Danny Quinn both have good Awareness.

Awareness 1: Rather oblivious or absent-minded; you're the sort of person who'd walk out in front of traffic, or miss a clue right in front of your nose.

Awareness 2: Below average; easily distracted, preoccupied or never needed to hone your senses.

Awareness 3: About average; moderately aware of your surroundings, somewhat perceptive, but nothing out of the ordinary.

Awareness 4: Quite perceptive, quick to notice something out of place. People trained in observation, such as police officers, fall into this range.

Awareness 5: Extremely aware of your surroundings. You've probably spent time in a dangerous environment, like a jungle, where a single careless misstep could cost your life.

Awareness 6: The finely honed senses of a predator; you could be a legendary detective who spots every clue, or a brilliant hunter who can spot the most cleverly camouflaged prey.

COORDINATION

This Attribute covers hand-eye coordination and dexterity. It also plays into who goes first when combat starts. Coordination's a very important attribute if you're playing a combat-focused character. Again, Stephen's the poster boy for coordination.

Coordination 1: You're clumsy or un-coordinated; you might even suffer from some ailment or physical problem.

Coordination 2: Below average; you were always picked last for football, and walk into doors a bit more than most people.

Coordination 3: Average; you can handle yourself fairly well.

Coordination 4: The level of someone quite athletic or dextrous.

Coordination 5: Exceptionally well coordinated; you might be a sharp-shooter, contortionist or gymnast.

Coordination 6: Incredible hand-eye coordination and agility.

INGENUITY

This Attribute is how clever you are. It doesn't necessarily reflect intelligence—you could be highly intelligent in one field, but be unable to apply your knowledge in other areas. It also doesn't quite measure education. Think of it as reflecting how quickly you think on your feet.

Connor and Abby both score highly on ingenuity—even though they don't have the same depth of training as more experienced characters, like Nick Cutter, they make up for it by improvising solutions.

Ingenuity 1: You're noticeably slow on the uptake and don't improvise well.

Ingenuity 2: Below average; you can get by in everyday life, but you'll lose arguments more often than you win.

Ingenuity 3: About average; you can adapt when challenged and solve most problems you encounter.

Ingenuity 4: Above average; you've gone to university (or could have, if it weren't for circumstances), and can solve a crossword quicker than most people.

Ingenuity 5: Very smart; you could have achieved a scholarship. Your intellect impresses people.

Ingenuity 6: A genuine genius; your mind is frighteningly quick.

PRESENCE

This covers charm and charisma. People want to trust you, to like you, and to impress you. It's very useful when trying to persuade or command people.

In the series, Connor's got a noticeably low Presence; even when he's right, he gets ignored a lot. Jenny Lewis has an above-average Presence, reflecting her ability to boss people around and convince them that the giant monster they just saw was an escaped giant iguana.

Presence 1: You're anti-social, rude, or just clueless.

Presence 2: You're forgettable, bland, or put your foot in your mouth regularly.

Presence 3: Average. You have some close friends, and can speak in public without embarrassing yourself.

Presence 4: You're the life of the party, with above-average charisma and charm.

Presence 5: You're extremely convincing. You could be an inspiring leader, a wonderful entertainer, or a talented con-artist.

Presence 6: Your charisma borders on the superhuman; you exude animal magnetism, and people flock to you.

RESOLVE

Resolve measures your willpower, determination, and self-control. Low Resolve means you're nervous or fearful; high Resolve means you're cool and collected. Resolve is related to courage, but it's not directly correlated—a character with low Resolve could still be brave enough to creep into a Smilodon den, but he'd be shaking in his boots as he did so.

In the series, Nick's a good example of high Resolve—he doesn't back down. Helen Cutter's also got a very, very good Resolve score—anyone who can justify murdering their husband and trying to wipe out humanity is really sure of their beliefs!

Resolve 1: You don't handle danger well at all. You're the sort who faints at the first sight of a monster! You're also a pushover, and rarely stand up for yourself.

Resolve 2: You're nervous and fearful. The sound of a monster makes your knees start knocking.

Resolve 3: About average. You wouldn't consider yourself especially brave or tough, but you can be relied on when the chips are down.

Resolve 4: You're more strong-willed than average. You know your own mind, and don't let other people boss you around.

Resolve 5: You're extremely strong-willed. People call you driven, stubborn, or a maverick. When you set your mind on something, it gets done. When surrounded by a pack of hungry dinosaurs, you don't even flinch.

Resolve 6: Your conviction borders on obsession. Your self-control is astonishing. You could stare down a T-Rex.

STRENGTH

Strength, obviously enough, is your physical strength. The higher your Strength, the more you can lift and the more damage you do when you punch or kick someone. A high Strength score is needed to use some heavy weapons properly, or to carry lots of gear. When you have to, you can lift twice as much as you can comfortably carry.

In the series, the strongest characters were the Cleaners, the clone army created by Helen Cutter.

Strength 1: You're very weak; most likely, you're either very young, very old, or sick. You do one point of damage with a punch, and can carry 15kg.

Strength 2: Your strength is below average; maybe you're on the small side, or just unfit. Your attacks inflict 2 points of damage, and you can carry around 30kg of gear without strain.

Strength 3: Average strength. You can pitch in to do a bit of physical labour when you have to, and you go the gym a few times a month. Your attacks inflict 3 damage; you can carry 45kg.

Strength 4: You're fit; maybe you exercise regularly, or your daily job is a physically demanding one. Your attacks inflict 4 damage, and you can carry 60kg with ease.

Strength 5: You're very strong indeed; people remark on how muscular or toned you are. Your attacks inflict 5 damage, and you can carry 75kg without a problem.

Strength 6: You're a monster. You could wrestle a cave bear. Punching someone inflicts 6 damage, and you can carry 90kg or more.

SKILLS

Skills are learned abilities. Your character may have been blessed by genetics with a high Ingenuity and good Strength, but what he learned in life makes all the difference.

There are thirteen Skills in *Primeval*, which cover all the threats and dangers you're likely to encounter... on this side of an Anomaly, anyway. Like Attributes, Skills are rated from 1 – 6. 1 indicates a passing familiarity with the topic, 6 means you're a world-class expert in the field. Unlike Attributes, you don't have to have a point in every Skill. Your Skills can go over 6 if you improve them through experience (see page 111).

AREAS OF EXPERTISE

Skills are very broad; but just because you know Science, it doesn't mean you're an expert in biology, chemistry and

astrophysics. As you learn something, you get to a level where you may focus your studies or interests, getting better at something in particular. This is an Area of Expertise.

For example, the Transport Skill covers all forms of mechanical vehicles, from cars to helicopters to hovercraft. Normally, you'd just roll Coordination + Transport when driving a motorcycle—but if you had an Area of Expertise in motorcycles, you could add +2 to your roll.

Areas of Expertise can only be purchased once you have three points in a Skill; they cost one point each.

TRAPPINGS

If you've got a Skill, then you've also—probably—got the tools to use it. The Trappings entry for each Skill describes the equipment and contacts that are customarily associated with it. For example, if you're a trained sharpshooter, then you either have your own gun collection or are a member of a gun club.

Trappings don't always apply: if your character has been stuck in the Pliocene for the last five years, she probably doesn't have a working motorcycle even if she has Transport (motorcycles) 4.

ASSIGNING SKILL POINTS

You don't have to allocate points to every Skill; after all, most people aren't good at everything. Pick one or two Skills that reflect the character's occupation or pastimes and put three or even four points into those, and pick a Skill or two that you'll think will be handy for the coming adventures and put a couple of points in them. The remaining points can be distributed as you see fit, bearing the concept of the character in mind.

While the character can advance and have Skills above five, it is rare for a starting character to have a Skill above that. During character creation, no Skill can be above level five unless this has been discussed in detail with the Gamemaster and authorised.

If you want to play, for example, a university professor or a limping medical diagnostician you may be allowed to put more than five points in a Skill, but then it should only be in the Skill that reflects the character's profession. Besides, you don't want to pile all those points into one place and become too much of a specialist to be of any use, do you?

If you've got lots of points left over, put them into Areas of Expertise.

SKILLS

Suggested Areas of Expertise are in brackets, but players should come up with their own specialties that reflect the character's personality and background.

Animal Handling (Dogs, Horses, Reptiles, Insects, Fish, Primates)

Athletics (Running, Jumping, Acrobatics, Climbing, Parachuting, Scuba, Swimming)

Convince (Fast Talk, Bluff, Leadership, Seduction, Interrogation, Charm, Lie, Talk Down)

Craft (Building, Painting, Farming, Singing, Guitar, Woodwork, Metalwork, Dancing)

Fighting (Unarmed Combat, Parry, Block, Throws, Feints, Sword, Club, Knife, Chainsaw)

Knowledge (History, Anthropology, Law, Psychology, Language, Literature, Sociology)

Marksman (Bow, Pistol, Rifle, Automatic Weapons, Thrown Weapons, Tranquilliser Gun, Mounted Weapons)

Medicine (Disease, Wounds, Poisons, Psychological Trauma, Surgery, Forensics, Veterinary Medicine)

Science (Mathematics, Physics, Chemistry, Botany, Biology, Quantum Physics)

Subterfuge (Sneaking, Lockpicking, Sleight of Hand, Pickpocketing, Safecracking, Camouflage)

Survival (Desert, Jungle, Swamp, Mountain, Arctic, Wilderness)

Technology (Computers, Electronics, Gadgetry, Hacking, Repair, Robotics)

Transport (Cars, Trucks, Helicopters, Aircraft, Boats, Motorcycles, Submarines)

SKILLS LIST

Below is a list of the thirteen Skills in *Primeval*. Each Skill describes the areas it covers and how it is used. For details on actual Skill rolls, see page 84.

Within each Skill there are suggestions for how they are used, as well as a list of possible Trappings and Areas of Expertise. Remember, this is not exhaustive, and the Gamemaster and players should feel free to add Areas of Expertise (or even whole Skills) if it best suits their game.

ANIMAL HANDLING

"So, let me get this straight. All we have to do is drag the angriest creatures in the known universe down a narrow alley through a tiny hole into an ancient world where we have no idea what's waiting for us on the other side."

-Episode 2.1

The Animal Handling Skill is used when dealing with animals of all shapes and sizes, from riding a horse to taming a tyrannosaurus. It covers body language (how to appear non-threatening or dominant), an understanding of animal behaviour, basic veterinary medicine, and how to tame and train an animal.

When trying to calm an animal down or convince it to do something, you use Presence. When trying to work something out about an animal, like trying to guess what made those tracks, you'd use Ingenuity. At higher Skill levels, Animal Handling crosses over with Science (zoology or biology) and Survival.

Areas of Expertise: Dogs, Horses, Reptiles, Insects, Fish, Primates.

Trappings: You've probably got a pet or two—or ten. You've also got all-weather clothing and any special equipment you need to care for your animals.

ATHLETICS

The Athletics Skill covers fitness, physical training and agility. It often complements Strength and Coordination—a character with a high Coordination but low Athletics is naturally dextrous but isn't trained in using their talents properly.

Any physical or straining activity the character may have to perform may be covered by Athletics. However, blocking a swung fist may be accomplished with the Fighting Skill (paired with Coordination), whichever is more appropriate to the situation. As a basic rule of thumb, if it's physical, it's Athletics. If it's combat, it's the Fighting Skill.

Areas of Expertise: Running, Jumping, Acrobatics, Climbing, Parachuting, Scuba, Swimming.

Trappings: If you've got an Area of Expertise, then you've got whatever specialised equipment is associated with that field. For example, if you're a scuba diver, then you have your own wetsuit, tanks and mask, and you might be a member of a diving club or navy team.

CONVINCE

The best used-car salesperson in the world has high levels of the Convince Skill. As you may have guessed, Convince is all about getting people to do what you want. You can use this to win an argument, to sway people to your way of thinking, to bluff that you're meant to be in this secure military base or that the monster in the lake is an overgrown pike and not a plesiosaur. It can mean you're a convincing liar, or just the most commanding military leader. Most of the time, Convince rolls are resisted (see page 93). After all, you're trying to change someone's mind. Convince is usually paired with, and resisted by, Presence or Resolve.

Areas of Expertise: Fast Talk, Bluff, Leadership, Seduction, Interrogation, Charm, Lie, Talk Down.

ROLE-PLAY VS. ROLL-PLAY

Convince is used for many types of social interaction, from convincing someone that the lies you are telling are the truth, to convincing them you are a sincere and trustworthy person. Many social interactions will rely on the Convince Skill, but it shouldn't be as simple as rolling dice and getting what you want. The Gamemaster should encourage players to act out the dialogue, the amusing lines and the attempts at bluffing. If their lines at the game table are good enough, the Gamemaster may apply bonuses to the roll or reward the players with Story Points. The same can also be said, however, for being less than convincing, and penalties may be imposed if your story is ridiculous. Penalties should not be given for simply being unable to come up with cool and witty lines or being unable to fast talk your way out of a situation.

LEARNED SKILLS AND INSTINCT

While we're talking about parrying and blocking, let's just mention the difference between a learned Skill and a reaction or instinctual act. There are a couple of areas where the difference between a Skill roll and an Attribute roll can be a little confusing. One is blocking/parrying and dodging. The other is noticing something.

Blocking and Parrying is a learned Skill. Anyone who has done martial arts or fencing will know that learning to block or parry an attack takes knowledge and Skill. When blocking or parrying in the game, you'll be using Strength and Fighting.

Dodging is another matter—a lot of it depends upon natural reactions and instinct. When it comes to dodging gunfire or moving out of the way of a rockfall, you'll use Attributes only, usually Coordination and Awareness. If you're a Skilled Fighter or martial artist, you'll be able to bend out of the way of a punch or kick, so you can use Coordination and Fighting to dodge in this case, but you'll still be using Attributes only when dodging that gunfire or rockfall! It's tricky, and as Gamemaster, which Skill or Attribute combination to be used is down to you.

As a guide:

Punching or Kicking (or any physical attack): Strength + Fighting.

Blocking or Parrying a physical attack: Strength + Fighting.

Dodging a physical attack: Coordination + Fighting.

Dodging gunfire or environmental hazards (if they have the chance to see it coming): Awareness + Coordination.

Dodging gunfire or environmental hazards (if they cannot see it coming): No chance to dodge.

Of course, the character has to be aware of the attack to begin with in order to block or dodge. If the character is taken by surprise, or if the attacker is hidden (for example, sniping from a distance), they will be unable to react to it first time. The attack will just be rolled as an unresisted task, against a fixed Difficulty to Hit defined by the Gamemaster.

Noticing or spotting something important is another tricky one that can be used in multiple ways. If the character is not actively looking for something and you want to give the player a chance to see the giant bug before it attacks, they will have to make an Attribute only roll, usually Awareness and Ingenuity. However, if they're searching old books for a clue, looking into medical records for information or something like that, if the character's Skills or knowledge comes into play, then it's Awareness paired with the Skill.

As a rough guide:

Passively noticing something (not actively looking, but there's a chance of seeing it): Awareness + Ingenuity.

Actively looking for something: Awareness + Skill (related to the subject, Knowledge, Medicine, Technology, etc).

Trappings: Clothes maketh the man—a high Convince means you've got a good wardrobe. It might be all power suits and salmon ties if you're like James Lester, while someone who specialises in lying and deceit might have a selection of disguises.

CRAFT

Craft is an all-encompassing Skill that covers all manner of talents. Whether the character is good with their hands and can carve an ornate chess set from wood, or maybe just great at playing the guitar or singing, all of these are covered by the Craft Skill.

However, if the character is a blacksmith, their metalworking may be great but if they try to use their Craft Skill for something very different to their Area of Expertise, weaving for example, the players can expect some penalties to be imposed by the Gamemaster. (If you don't have the Skill needed for an Area of Expertise, you should still decide what sort of Craft you have.) If you're building something like a barricade to keep the monsters out, you use Craft. Coupled with Technology, you can use Craft to assemble gadgets like Connor's remote-controlled robots.

Areas of Expertise: Building, Painting, Farming, Singing, Guitar, Woodwork, Metalwork, Dancing.

Trappings: If you make things, you've got a studio or workshop, along with the tools you need. If you're a performer, then you've got instruments. Either way, you also have contacts related to your field.

FIGHTING

Fighting as a Skill covers all forms of close combat. Whether this is with fists, feet, swords, axes or cat claws, Fighting is the Skill used (usually paired with Strength, but some martial arts use Coordination instead). Any combat that involves weapons that fire (like rifles, tranquilliser guns or even the trusty bow and arrow) uses the Marksman Skill. Fighting is purely for when it gets up close and personal. This Skill can be used with Strength to not only land a punch, but also to block that nasty jab.

Areas of Expertise: Unarmed Combat, Parry, Block, Throws, Feints, Sword, Club, Knife, Chainsaw.

Trappings: Martial arts gear, possibly a collection of weapons.

KNOWLEDGE

This is a broad and almost all-encompassing Skill that covers most areas of knowledge. The exceptions are those covered specifically by other Skills such as Medicine, Technology or Science. Knowledge usually covers what those in education call the humanities, such as law, sociology, psychology, archaeology, history, literature, or languages. The Skill is most often paired with the Ingenuity Attribute. (If you don't have the Skill needed for an Area of Expertise, you should still decide what sort of Knowledge you have.)

Areas of Expertise: History (choose an era), Anthropology, Law, Psychology, Language (select a specific language), Literature, Sociology.

Trappings: If your Skill is only 3 or less, you've got a few books related to your Area of Expertise, if any. With a Skill of 4 or more, you know experts in the field personally, and have a small library of reference works at home. You might even have a job in that field.

MARKSMAN

Violence isn't the answer to every situation, but firepower is often the best fallback position. The Marksman Skill is used for any weapon that fires a projectile or shoots at a target that is outside of close combat range.

For weapons that require physical aiming, such as a gun or manual weapon system, pair Coordination with the Marksman Skill. Other more technical weaponry, such as computer controlled systems, pair Ingenuity with Marksman, to reflect the intellectual approach required for the operation of the weapon.

Areas of Expertise: Bow, Pistol, Rifle, Automatic Weapons, Thrown Weapons, Tranquilliser Gun, Mounted Weapons.

Trappings: At Skill 2 or 3, you probably possess a weapon or two of your own, depending on local laws. At Skill 4 or more, you definitely have access to your own weapon (regardless of legalities), and may be part of a gun club, reserve military unit or other group.

ADDING NEW SKILLS

If your players are just itching to have a Skill that is not on the list, first of all think whether one of the Skills listed below covers it already. Want a super cool computer hacker? No problem, they have a good Technology Skill. Adventuring archaeologist? They'd probably have a high Knowledge to cover that history, maybe some Athletics to take the active nature of their career into account. You don't need to be too specific, but if you feel that you want a specific Skill that isn't covered by these broad Skills listed, you can apply your Gamemastering Skills and create it!

MEDICINE

The Medicine Skill, at low levels, reflects the character's ability to perform basic first aid, CPR or to stabilise wounds. At higher levels, they may be medical students, fully fledged doctors or nurses, even surgeons.

Medicine is usually paired with Ingenuity, though if the medical procedure is particularly tricky or requires delicate work, then Coordination can be used. Medicine also reflects other Areas of Expertise, depending upon the background of the character, such as various medical specialities, forensic or veterinary medicine.

Areas of Expertise: Disease, Wounds, Poisons, Psychological Trauma, Surgery, Forensics, Veterinary Medicine, Alternative Remedies.

Trappings: You've got a first aid kit at least. Higher levels mean you've got a more extensive medical kit or access to better facilities; at Skill 4 or more, you could be a doctor with your own practice.

SCIENCE

"This database contains constantly updated information on all known extinct vertebrates.

I've been building it every spare minute since I was fourteen."

"Impressive. And slightly sad."

- Episode 1.1

Science! The Anomalies blow holes in much of our understanding of physics, but that's what makes it so exciting! There's some crossover with the Medicine and Technology Skills, but if the task requires less repairing either people or gadgets, and more wild pseudoscience or in-depth theory, then Science is the Skill of choice.

Areas of Expertise: Mathematics, Physics, Chemistry, Botany, Biology, Quantum Physics.

Trappings: At lower Skill levels, you've got a few books and some basic equipment like a microscope. At Skill 3 or more, you either own or have access to a laboratory.

SUBTERFUGE

Sneaking around, hiding and sleight of hand are all covered by Subterfuge. Subterfuge is usually paired with Coordination, or if the task is of a more

WHAT DO SKILL RANKS MEAN?

What do those Skill numbers actually mean? For academic Skills like Knowledge, Medicine or Science, it breaks down like this:

1. **You're broadly familiar with the topic. For Medicine, you've done a first aid course and watched a lot of Casualty. For Knowledge or Science, you've read a few books on the topic.**
2. **You've had some training in the topic, such as a night course or diploma.**
3. **You have a graduate degree in the field.**
4. **You've got a masters in the field, or you've got extensive practical experience. You're an expert.**
5. **You've got a PhD and have a lot of experience. If you're not a university professor or a researcher, then you're almost certainly working in the field.**
6. **You're a household name—or could be. Your name is synonymous with the Skill. Stephen Hawking, for example, has Science 6.**

intellectual nature, Ingenuity can be used, especially for tasks like safecracking or devising a suitably effective bit of camouflage.

Areas of Expertise: Sneaking, Lockpicking, Sleight of Hand, Pickpocketing, Safecracking, Camouflage.

Trappings: Camouflage-pattern clothing, lockpicks, even safecracking gear and night vision goggles.

SURVIVAL

This is a Skill lost by the vast majority of modern people. We live in a coddled, engineered environment with few natural dangers. The closest we come to hunting and foraging is looking for bargains in the supermarket. The Survival Skill was vital to our ancestors. It covers navigation in the wilderness, finding food and water, building shelters, hunting and other 'primitive' Skills.

Areas of Expertise: Desert, Jungle, Swamp, Mountain, Arctic, Wilderness.

Trappings: Camping gear, all-weather clothing, hiking boots.

TECHNOLOGY

Some people are a whiz with computers, gadgets and cool devices, while others have difficulty using a DVD player. Technology as a Skill represents the character's know-how when it comes to all of these things. Whether it is hacking the Anomaly Detector to track phone signals, disarming a bomb, understanding future technology or just fixing the microwave, Technology, paired with Ingenuity, is the Skill to use.

Areas of Expertise: Computers, Electronics, Gadgetry, Hacking, Repair, Robotics.

COMMON KNOWLEDGE

Keeping things simple, and having a lower number of Skills, does mean that some of them, especially Craft, Knowledge, Medicine and Science, require a little bit of adjudication on behalf of the Gamemaster. For example, if the character is a lawyer, their Knowledge Skill will have an Area of Expertise that refers to their knowledge of all things legal, and an archaeologist's Areas of Expertise will reflect their years of education in history, geology and archaeology. If your character is trying to use their Skill for something that is obviously not their Area of Expertise—a classical guitarist trying to craft a bow, or a quantum physicist trying to perform a medical procedure for example—the roll will incur some penalties to reflect this. (Even if a character doesn't have an Area of Expertise, the player should still have some idea of the sort of Knowledge, Science, Craft, or Medicine his character knows.)

Decide how far removed the actual knowledge they have is from the knowledge they want to use. If it's fairly similar to something they'd know, whether they have the Area of Expertise or not, but not something they'd obviously know, then a penalty of around -1 or -2 would be appropriate. If it's something they'd know nothing about, then the penalty could be as high as -4, the usual penalty for being unSkilled. Of course, if it's something really technical, the Difficulty of the task is going to be suitably high making it hard for them to succeed.

A good Gamemaster will put opportunities into the game for characters to use their Skills, and avoid making key plot points depend on Skills that no-one possesses.

Future Technology is also an Area of Expertise, but characters can only take that area with the Gamemaster's permission.

Trappings: You've got a smartphone and a laptop computer at the very least; if you've got an Area of Expertise, then you've got a garage or a room crammed with spare parts, unfinished projects and reference books related to your hobby.

TRANSPORT

The Anomalies may connect every point in space and time, but there's never one around when you need one. The Transport Skill deals with piloting or driving all sorts

of vehicles. Like other broad Skills, knowing how to drive a car doesn't mean you can pilot a 747, but when it comes to vehicles many are similar enough to give you a good place to start. Steering wheels, accelerator, what more do you need? If the technology is similar enough, you can probably allow the players to use the Skill without penalty.

The only method of transport that isn't covered by the Transport Skill is riding an animal, such as a horse or camel.

Areas of Expertise: Cars, Trucks, Helicopters, Aircraft, Boats, Motorcycles, Submarines.

Trappings: If your Skill is 2 or more, you own your own car/motorcycle/bike/rollerskates. With a Skill of 3 or more and the appropriate Area of Expertise, you've got the licence to operate the matching vehicle if it's an unusual one like a helicopter or submarine.

TRAITS

Traits are quirks of personality, significant episodes in your past, or unusual talents. They're special advantages or drawbacks that make your character unique. When the characters are in a situation where a Trait may come into play, it can aid (or hinder) what they're doing. Knowing when a Trait comes into play is a tricky one, but basically if you think that the situation could involve a character's Trait, it should be factored into the game, even if it's a Bad Trait and will make things harder for the character. If the player is honest, keeping in character for the game and mentioning the Trait, if they bring a Bad Trait into play that you may have forgotten, the player should be rewarded with Story Points. More on those later.

Traits are divided by how important they are: a Minor Trait might only come into play once every few weeks, while a Major Trait affects your character constantly. Traits can be Good or Bad. A Good Trait gives you a bonus to your rolls or some other positive benefit, while a Bad Trait gives a penalty or carries with it some other problem.

AFFECTING YOUR CHARACTER

Sometimes, a Trait can affect gameplay without you having to roll any dice. Some Traits simply help or hinder the character all of the time. For example, Phobia can hinder their actions if they face the object of their fears, or Code of Conduct can limit their choices in any given situation, just as Tough can save their life in a fight without any dice needing to be rolled. The Trait's description will give you an idea of how each of the specific Traits work, but if you and the players think the Trait is apt to the situation, then it comes into play.

Some Good Traits are very powerful and require the expenditure of a Story Point (or more) to "activate", whereas some Bad Traits are so dangerous that they give Story Points back when they come up.

BUYING TRAITS

Traits are purchased with Character Points. If you don't have any Character Points left after buying Attributes and Skills, don't worry. You can:-

- **Go back and reduce an Attribute or Skill to get Character Points back**

or

- **Take a Bad Trait**

or

- **Take the Experienced Trait (see the sidebar)**

Minor Traits cost a single Character Point to purchase (or provide you with one point if they're Bad). Major Traits cost two Character Points to purchase (or provide two points if they're bad for your character).

Giving yourself a Bad Trait will give you more points that can either be spent on your Attributes, or even spent on your Skills if you think the character is lacking in any area.

Taking a lot of Bad Traits may give you lots of points to spend elsewhere, but it can be very limiting to a character. We'd suggest that the Gamemaster limits the number of Bad Traits that may be taken to 6 points' worth.

Traits can only be purchased once, unless the Gamemaster approves. In these rare cases, it is only with Traits that can mean multiple things—for example you can have a phobia of rats and spiders (two different Phobia Traits—woe betide anyone with these who meets a rat-spider hybrid!).

You cannot purchase a Trait twice that isn't specific like this—for example you cannot purchase Tough twice because you want to be "super tough". As a guide, Traits that can be purchased multiple times

are marked with an asterisk (*), but multiple purchases must be approved by the Gamemaster.

Also, opposing Traits shouldn't be purchased as they simply cancel each other out. You cannot be both Attractive and Unattractive (though this is fairly subjective), and you cannot be Distinctive and have Face in the Crowd.

Some opposing Traits may be purchased if the Gamemaster allows—for example, you could have both Lucky and Unlucky, meaning that your luck is extreme in both cases. Brave can be purchased with Phobia, as you can be brave in the face of everything except the thing you're secretly scared of. If you can rationalise it, and it makes sense, and the Gamemaster approves, you can purchase almost any Trait you wish. We'll point out some of the restrictions in the Trait's descriptive text.

TRAITS LIST

Below is a list of Traits that can be purchased or taken by the character. Each Trait describes its effects upon the character or how it can be used, along with the Trait's value (whether it is a Minor or Major Trait), either Good or Bad.

The list is by no means exhaustive. If there's something new you wish to see, as the Gamemaster you have the power to create new Traits from scratch. You will have to assign the new Trait a value (Minor or Major, Good or Bad) and define any features, working with the players to create something cool and interesting. Use the existing Traits as a guide.

GOOD TRAITS

ANIMAL FRIENDSHIP

(Minor Good Trait)

Animals like and trust you.

Effect: When encountering an animal for the first time, the character may attempt to show it that they mean no harm and distil any aggressive tendencies, giving a +2 bonus to any Animal Handling rolls when trying to tame or calm a creature. **Note:** You may also want to pick up the Pet Trait (see page 31).

ANOMALY SENSE

(Minor Good Trait)

You've got a sixth sense that lets you know when there's an Anomaly nearby.

SPECIAL TRAITS

EXPERIENCED*

In return for additional Character Points, the character will have fewer Story Points. This reduction in Story Points not only applies at character creation, it also reduces the number of Story Points your character can carry over between adventures.

EFFECT: Experienced is a Special Trait that costs Story Points rather than Character Points. The Story Points spent to purchase this Trait reduce the maximum Story Point pool for the character. Experienced costs 3 Story Points to purchase, and provides the character with an additional 4 Character Points.

This Trait can be purchased additional times for more experienced characters, though no character can have zero Story Points. That's far too dangerous!

Not every character should be as experienced as this, and lower Story Points should help to balance the character with their less experienced companions.

TEAM PLAYER

"I suppose being a team player just once in your life was completely beyond you?"

- Episode 2.4

You work best as part of a team.

EFFECT: This is a special good Trait costing 3 Story Points. It gives an extra Group Point to be spent on Group Traits (see page 44). You may only take *Team Player* **once per player character.**

Effect: You are sensitive to minute changes in the magnetic field. It makes the hair on the back of your neck stand up or sends shivers down your spine. You can tell if there's an Anomaly nearby, and have a rough idea of where it is. This ability is very useful if you are trapped in the past and are looking for a portal home.

ATTRACTIVE

(Minor Good Trait)

You're physically attractive, even beautiful.

Effect: The Attractive Trait comes into play whenever you're doing something that your looks can influence. You

get a +2 bonus to any rolls that involve your stunning good looks, from charming your way past guards to getting information out of someone.

Note: Cannot be taken with the Unattractive Bad Trait.

AUTHORITY

(Minor or Major Good Trait)

"This is a matter of national security. Tell your men to withdraw until I give you the all clear."

Episode 2.2

You're in a position of authority and power.

Effect: The Minor version of this Trait means you're a police officer, doctor, important public servant, corporate executive or in some other position that lets you order people around in certain circumstances—and if they disobey you, they'll be in serious trouble.

The Major version means you've got political influence in all sorts of areas. You can pick up the phone and call the Home Secretary, or the Prime Minister, and they'll answer. The GM may require you to spend a Story Point or two if you're pushing the boundaries of your authority.

Note: There's also a Group Trait, *Official Sanction*, that works like this Trait. The difference is that the Group Trait only applies when you'll pulling rank on behalf of your group's officially sanctioned activities, whereas the personal version means you've got your own political pull outside the group.

BRAVE

(Major Good Trait)

You're steadfast and courageous.

Effect: The Brave Trait provides a +2 bonus to any Resolve roll to resist the effects of fear (see page 104). You can also spend a Story Point to automatically resist fear (you can spend this Story Point after you fail a Resolve roll).

Note: Cannot be taken with the Cowardly Trait, though Phobia Bad Traits can still be purchased.

BREAKING AND ENTERING

(Major Good Trait)

LESTER "How did you get in?"

DANNY "Jumped the perimeter fence and kicked in a fire door. Easy."

JENNY "You could have been shot."

DANNY "I knew there was a glitch in this plan somewhere."

- Episode 3.5

You've got a talent for bypassing security systems and sneaking past guards.

LIST OF TRAITS IN ORDER

For easy reference, the Traits are listed below with page references.

GOOD TRAITS

Animal Friendship (Minor) 25
Anomaly Sense (Minor) 25
Attractive (Minor) 25
Authority (Minor or Major) 26
Brave (Major) 26
Breaking & Entering (Major) 26
Charming (Minor) 27
Demon Driver (Minor) 28
Empathic (Minor) 28
Face in the Crowd (Minor) 28
Fast Healer (Major) 29
Fast Runner (Minor) 29
Favourite Gun/Gadget (Minor) 29
Friends* (Minor or Major) 29
Future Tech (Minor or Major) 29
Hobby (Minor) 30
Instinct (Minor)* 30
Keen Senses*(Minor or Major) 30
Lucky (Minor or Major) 30
Martial Artist (Major) 30
Minions* (Major) 31
Never Gives Up (Major) 31
Owed Favour* (Minor or Major) 31
Pet* (Minor) 31
Photographic Memory (Major) 32
Quick Reflexes (Major) 32
Rumour Mill (Minor) 32
Sense of Direction (Minor) 32
Sharpshooter (Minor) 32
Technically Adept (Minor) 32
Tough (Minor or Major) 33
Tracker (Minor) 33
Voice of Authority (Minor) 33
Wealthy (Minor or Major) 33

BAD TRAITS

Adversary* (Minor or Major) 34
Amnesia (Minor or Major) 34
Animal Lover (Minor) 34
By the Book (Minor) 34
Clumsy (Minor) 35
Code of Conduct (Minor or Major) 35
Cowardly (Minor) 35
Dark Secret (Minor or Major) 35
Dependents (Minor or Major) 35
Distinctive (Minor) 35
Dogsbody (Minor) 36
Eccentric (Minor or Major) 36
Emotional Complication (Minor or Major) 36
Forgetful (Minor) 37
Fresh Meat (Minor) 37
Hell on Wheels (Minor) 37
Impaired Senses* (Minor or Major) 37
Impoverished (Minor) 37
Impulsive (Minor) 37
Insatiable Curiosity (Minor) 38
Maverick (Minor) 38
Obligation (Minor or Major) 38
Obsession (Minor or Major) 39
Owes Favour* (Minor or Major) 39
Phobia* (Minor) 39
Slow Reflexes (Major) 39
Slow Runner (Minor) 39
Technically Inept (Minor) 39
Time Shifted (Minor or Major) 40
Unattractive (Minor) 40
Unlucky (Minor or Major) 40

SPECIAL TRAITS

Experienced * 25
Team Player 25

Effect: Firstly, this Trait gives a +2 bonus to Subterfuge rolls when trying to get into a guarded building or facility. Secondly, you get to know the difficulty of the test before you roll the dice. For example, if you come to an alarmed door, the GM must tell you the difficulty of disabling the alarm before you roll, so you know whether to make the attempt or back off.

CHARMING

(Minor Good Trait)

You've got a way with words and a devilish sparkle in your eye. People want to trust you.

Effect: You get a +2 bonus to rolls when you're trying to convince people to do something they probably shouldn't.

DEMON DRIVER

(Minor Good Trait)

You're behind the wheel of a car and unstoppable.

Effect: While driving a vehicle, you can increase its speed by 2 and get a +2 bonus to Transport rolls when doing difficult stunts like ramming monsters, jumping over barriers, or crashing through walls.

EMPATHIC

(Minor Good Trait)

"I'm a highly trained civil servant. We're famous for our emotional empathy."

- Episode 1.3

You can read people's body language and subtle emotional cues very well, giving you an insight into what they're feeling.

Effect: Empathic allows the character a +2 bonus on any rolls when they are trying to empathise with or read another person. This could be a simple Presence and Convince roll to reassure someone who's panicking in the middle of a battle, or an Awareness and Ingenuity roll to try to read another's actions and speech to see if they're lying.

FACE IN THE CROWD

(Minor Good Trait)

You're forgettable. People tend to overlook you.

Effect: As long as you're not dressing like a clown or anything else too weird, and not doing anything that'll attract their attention, people will leave you to go about what you're doing. If the Gamemaster asks for a roll to "blend in", the Trait provides a bonus of +2 to any Subterfuge Skill roll when you're trying to sneak about and not get noticed.

Note: Cannot be taken with the Distinctive Trait.

FAST HEALER

(Major Good Trait)

You heal a lot faster than most. You can recover from injuries that would hospitalise another person with a few night's rest, and you hardly ever get sick.

Effect: After a full night's rest, roll a die and heal that many points of lost Attributes.

FAST RUNNER

(Minor Good Trait)

You're fleet of foot.

Effect: Increase your movement speed by 1 when sprinting or fleeing.

FAVOURITE GUN/GADGET

(Minor Good Trait)

CONNOR "Becker's not going to be happy. That was his favourite gun."

DANNY "We definitely need to find him a girlfriend."

- Episode 3.10

You've got a favourite weapon or item.

Effect: Once per game session, this Trait gives you a free Story Point to spend on a roll or action related to your favourite item. You can't stockpile these Story Points; you get one and only one per game.

FRIENDS*

(Minor or Major Good Trait)

The Friends Trait can mean a variety of things, but essentially the character has people they can call upon for information or help. Friends can be either a Minor or a Major Trait, depending upon how informative or helpful the friend(s) in question are!

When you take this Trait, you've got to specify what sort of information these friends have access to. You could have 'Friends in High Places', giving you information about the government, or 'Friends in the University', who could pass on scientific research and help you analyse something, or 'Friends in the Underworld', meaning you know criminals and thieves. You don't need to pin down exactly who these friends are yet—you can do that during play.

NO BOFFINS

Players familiar with other games using the same rules as *Primeval* may notice the lack of a Boffin Trait. In that other game, Boffins can make gadgets and gizmos quickly using the Technology Skill. In *Primeval*, there are no easy technological shortcuts. Connor can't whip up an Anomaly Locking Mechanism by spending a few minutes with a soldering iron, a toaster, and a fistful of Story Points. Building gadgets in *Primeval* is a major undertaking and it takes time (see page 125).

Above all, the Trait will not replace investigating something yourself. After all, where's the fun if you get other people to do all the sneaking around and research for you? However, these Friends are a great source of information researching the background of a place or person that may take a while to uncover, while your character is busy doing something else. This can also be an instigator of fresh and new adventures when the friend tips you off that something is happening.

Effect: As a Minor Trait, Friends means that you know someone who knows someone—a "friend of a friend", but the source (and their information) is usually reliable. It may be that they know a friend who works in the local newspaper or council office who hears things as they're reported and can steer the character in the direction of strange events.

As a Major Trait, the person in the know is far more reliable, and can do more than give information—they can put their influence to good use for you, at the cost of a Story Point. If you've got Friends in the Military, for example, you could 'borrow' a helicopter. Friends in government could intercede on your behalf and get you out of prison.

FUTURE TECH

(Minor or Major Good Trait)

You've found a piece of working future technology, either on a visit to the future or salvaged from another time traveller.

Effect: Consult with the GM about what sort of future technology you've found. Something that's basically the same as a present-day device, only smaller and cooler (like a Future Tech computer or stun gun) is a Minor Trait). A Future Tech item that does something that's impossible, like Helen Cutter's Anomaly-opening artefact is a Major item.

This Trait means you just possess the item—it doesn't mean you know exactly how to control it.

HOBBY

(Minor Good Trait)

DANNY "Don't worry. I'm an experienced pilot."

JENNY "How experienced?"

DANNY "Um... two lessons. But they went really well."

Episode 3.4

You've got a hobby or interest in a particular field.

Effect: This Trait gives you an Area of Expertise without having three points in that Skill. For example, a character with Science 1 but the hobby 'Dinosaur Geek' would have an effective Science of 3 (1+2) when rolling to identify a dinosaur. You can only take Areas of Expertise related to Athletics, Craft, Knowledge, Science, Technology or Transport as hobbies.

INSTINCT*

(Minor Good Trait)

You've got a habit or trained response that happens before you even think about it.

Effect: Select your Instinct when you pick this Trait. Your instinct has to be a short habit or response, like 'I always look for the nearest exit to any room' or 'I draw my gun and shoot whenever anything leaps out at me' or 'I always have my laptop with me' or 'I hit the floor whenever I hear gunfire'.

This has two benefits—firstly, you always follow your Instinct. If your Instinct is to keep to the shadows, you're always making Coordination + Subterfuge rolls to stay hidden. Secondly, your Instinct happens at Fast speed (see Combat, page 92).

KEEN SENSES*

(Minor/Major Good Trait)

The character is very aware of their surroundings, whether they have a keen eye for detail and noticing when something is wrong, or a nose for a particular scent, they are particularly perceptive and this is always a good thing when tracking or encountering prehistoric intruders.

Effect: The Keen Senses Trait awards a +2 bonus to Awareness rolls. As a Minor Trait the player should specify which of the character's senses is particularly keen. In this case the bonus only applies to the use of that one sense, whether it is sight, hearing, sense of smell or taste. Only one sense can be chosen—more than one, and it's the Major Trait.

As a Major Trait, the +2 bonus applies in any instance when using Awareness to notice or spot something, no matter what sense is being used.

Note: Cannot be taken with the Impaired Senses Bad Trait in the same sense, although different ones can be taken. For example, you could have keen vision, but be slightly hard of hearing.

LUCKY

(Minor/Major Good Trait)

Lady Luck is on your side. Call it a fluke, call it chance, but fortune is smiling on you.

Effect: Characters with the Lucky Trait get a second chance when double "1"s are rolled, and you can reroll both dice, trying for something better. If you get double "1"s again, well, your luck obviously doesn't run that far. It doesn't guarantee a success on your second roll, but there's a better chance that fate may shine upon you.

As a Major Trait, your good luck means that every so often, someone else has really bad luck. Once per game session, you can spend a Story Point to force the GM to reroll a Skill check or attack roll that's going to hurt you in some way. Say you're caught in the open in front of a herd of rampaging Triceratops! The GM rolls, and the lead Triceratops is about to stomp you into a fine paste. You invoke your luck, the GM rerolls—and this time the Triceratops stumbles for just long enough for you to scramble into a tree.

MARTIAL ARTIST

(Major Good Trait)

You've got a black belt in one or more martial arts. You can kick ass with the best of them.

Effect: You've got to have a Fighting score of 3 or more, and take an Area of Expertise in a martial art before you can buy this Trait. You inflict +2 damage when you punch or kick someone, and you can use

your Coordination instead of your Strength score to work out your unarmed damage.

MINIONS*

(Major Good Trait)

You've got henchmen! You command a squad of loyal soldiers, or a staff, or even cloned minions.

Effect: Pick the sort of minions you want (soldiers, scientists, researchers, workers) when you take this Trait. If you take the Trait multiple times, you can pick multiple different types of minions. These minions will follow your orders and perform tasks for you. You're the one in charge, though—you can't send minions off to do the adventuring and investigating for you. They're best suited to guarding key locations, doing background research, or standing around looking menacing.

Minions have **25** Character Points to buy Attributes, Skills and Traits.

If one or two of your Minions get killed, you'll be able to pick up replacements before the next adventure. If *all* your Minions get killed because of a bad decision you made, then you don't get replacements.

(There's also a Group Trait that gives Minions. Those Minions work the same way, but they're not personally loyal to you.)

NEVER GIVES UP

(Major Good Trait)

"He's human. He has willpower. He'll put up a fight against this thing."

Episode 1.4

You've got true grit. When the chips are down and it seems like all hope is lost, you somehow keep going.

Effect: You aren't knocked out or incapacitated when one of your Attributes reaches zero. You can still act with one or two Attributes at zero, but you'll be groggy and slow. If three Attributes are reduced to zero, you're probably going to die.

OWED FAVOUR*

(Minor or Major Good Trait)

Someone owes you a favour.

Effect: As a Minor Trait, this means they owe you a small favour—a few thousand pounds, an introduction to someone important, a loan of their car when you need it. You can get help from the person who owes you the favour a few times before it's repaid. Alternatively, you can turn the Minor Favour into another Minor Trait as repayment in the course of play. For example, you're owed a favour by a journalist. To repay the favour, he gives you a copy of his little black book of contacts and informants. Your Owed Favour Trait becomes the Rumour Mill Trait, reflecting your new network.

The Major Trait version means someone owes you their life, their health, their career or something equally important. This means that they'll always be willing to do you minor favours in return, for the rest of their life. Alternatively, you can call in your big favour to get something equally important in exchange, turning it into another Major Trait in the course of play. For example, if you save a billionaire's life, she'd owe you a big favour. You could then trade this favour for the Wealthy Major Good Trait.

PET*

(Minor Good Trait)

You've got a trained pet!

Effect: This Trait gives you a faithful, loyal companion like Rex. A small, harmless creature like Rex isn't much good in a fight, but it could distract a bad guy at the right moment, screech a warning or track a monster. Alternatively, your pet could be a bigger creature—a guard dog, a horse, a completely illegal pterodactyl that lives in your attic—that can attack people on command or carry a rider. The

downside of a big pet is that it's hard to bring it with you to most places. Few restaurants admit wolfhounds, let alone dinosaurs.

PHOTOGRAPHIC MEMORY

(Major Good Trait)

With just a few seconds of concentration, the character can commit something to memory to be instantly recalled when the time is important. People with the Photographic Memory Trait rarely have problems passing exams, and can remember exact lines from books.

Effect: The Photographic Memory Trait can be used in a couple of different ways. If you know you're going to have to remember something at a later time, such as the combination to a lock or the instructions to program a computer, you can spend a moment to take the information in and commit it to memory. If you want to recall the information, you can without having to roll, but you must have declared that you've taken the time to concentrate and remember it at the time.

Similarly, if you want to remember something that you haven't actively committed to memory, there's a chance it may be stored in there somewhere along with last week's shopping list or what time that film's on they wanted to watch. To recall something vital that you may have glanced at or possibly missed altogether, you can spend a Story Point to remember the important clue you may have seen out of the corner of your eye.

Note: Cannot be taken with the Forgetful Bad Trait.

QUICK REFLEXES

(Major Good Trait)

You're fast to act when things happen, reacting to situations almost instinctively. It doesn't mean you cannot be surprised—if you don't know something's coming you can't react to it—but when something attacks or falls towards you and your group, you're often the first to react to it.

Effect: Your Coordination counts as being two higher for the purposes of working out who goes first. Better yet, if you spend a Story Point, you can act as though you were a Fast creature for one round (see page 92).

Note: Cannot be taken with the Slow Reflexes Bad Trait.

RUMOUR MILL

(Minor Good Trait)

You've got your ear to the ground, or you've got contacts in the media, or spend all your time on conspiracy theory websites. Either way, when something odd happens, you hear about it.

Effect: With this Trait, you can get a hint once per adventure, as if you'd spent a Story Point for help from the GM (see page 109 - *Clues*). This hint comes from your online contacts and knowledge of the weird, so it may only be indirectly helpful. The GM may also give you plot hooks and rumours that you pick up from your contacts. You can also spread rumours efficiently, which can be handy when trying to cover up a creature attack.

SENSE OF DIRECTION

(Minor Good Trait)

You always know which way is north, even without a compass. You rarely get lost.

Effect: You get a +2 bonus to any rolls (usually Awareness, Ingenuity or Survival) to find your way in unfamiliar terrain.

SHARPSHOOTER

(Minor Good Trait)

If you've got time to line up a shot, you make it count.

Effect: You can make an extra Aiming action, as per the rules on page 95. So, if you aim for two rounds and fire on the third round, you get to add the bonuses from both your Aiming actions to your shot.

TECHNICALLY ADEPT

(Minor Good Trait)

"And this is one I made earlier. A palm held detector for use in the field. Shortwave radio receiver with an effective range of about 100 metres."

- Episode 2.3

You have an innate connection to technology, and technology is your friend. Your guesses usually turn out to be correct and you can fix things just by hitting them! You're Skilled enough to operate and repair

most machines with limited tools, taking half the time it normally takes. Often, if the device stopped working within thirty minutes, you can restart it just by thumping it. It may not last long, but long enough...

Effect: The Technically Adept Trait provides you with +2 to any Technology roll to fix a broken or faulty device, and to use complex gadgets or equipment. It also gives you a bonus of +1 Progress every time you roll to build a new gadget (see page 125).

Note: Cannot be taken with the Technically Inept Bad Trait.

TOUGH

(Minor or Major Good Trait)

Not everyone can take a punch on the nose and brush it off as if nothing had happened. Few people can take getting shot or starved, tortured or wounded in the course of their everyday lives. However, people with the Tough Trait are just that. They're used to the adventure, can takes the knocks and brush it off.

Effect: The Tough Trait reduces the amount of injury a character sustains if wounded during the adventure.

The Minor version of Tough reduces the amount of damage that would normally be deducted from the character's Attributes by 2. Having Major Toughness reduces damage by 3. This is after any other effects, such as armour, are taken into account.

TRACKER

(Minor Good Trait)

"I've seen Stephen track a wounded animal through the rainforest for ten days at a time."

"Not to mention wrestle an anaconda and save the whale. Blindfolded."

- Episode 1.1

You're accomplished at following animal tracks and surviving outdoors.

Effect: This Trait gives you a +2 bonus to any rolls to follow tracks and animal trails.

VOICE OF AUTHORITY

(Minor Good Trait)

When you talk, people listen to you. It may be because you were once part of the services or a figure of authority—a doctor, military commander or police officer, for example. Thanks to this, people will pay more attention to you when you talk to them. This is especially handy when you're attempting to clear an area because of some approaching danger, trying to order people about or simply trying to gain their trust.

Effect: This is a Minor Trait and provides you with a +2 bonus to Presence and Convince rolls to try to get people to do as you like or to gain their trust. The Gamemaster may modify this to suit the situation.

WEALTHY

(Minor or Major Good Trait)

You've got money.

Effect: The Minor version of this Trait just means you're comfortably wealthy—you've got a nice place to live, a flash car, expensive wristwatch and so on. You can pick up Uncommon items without any problems.

The Major version means you're stinking rich. You never need to worry about money for most activities, can buy Rare items, and can throw huge bribes around by spending Story Points. This Trait works like the Wealthy Group Trait (see page 47).

This cannot be taken with the Impoverished Trait.

BAD TRAITS

ADVERSARY*

(Minor/Major Bad Trait)

You've got an enemy—either a single resourceful individual, like Helen Cutter, or a whole organisation like Christine Johnson's secret military group. Your enemy is actively trying to thwart your plans or even kill you. This time, it's personal.

Effect: Adversary can be a Minor or a Major Bad Trait depending upon the power and frequency of the Adversary's appearance. Oliver Leek on his own would be a Minor enemy—he can cause trouble, but isn't that dangerous. Leek backed up with his army of mind-clamped monsters is definitely Major.

If you take this Bad Trait, you're putting a big 'Kick Me' sign on your character. The GM is encouraged to go out of their way to have your Adversary cause trouble for you. They know who you are, they know your weaknesses, and how to hurt you.

AMNESIA

(Minor or Major Bad Trait)

LESTER "Professor Cutter is suffering from some kind of stress-related amnesia. He seems to have forgotten... well, pretty much everything, really."

CUTTER "I haven't forgotten a thing. I wish I could."

Episode 2.1

Memory is a fragile thing that can easily be manipulated or lost entirely. The Amnesia Trait means that some or even all of the character's memories have gone. This could be a deliberate thing, with the memories being erased by those with the proper technology, or accidental, but the memories are gone and the character has "holes" in their past. They may return in time, with the right triggers, but for the time being there are holes in their past that they know nothing about.

Effect: As a Minor Bad Trait, Amnesia means that the character has lost a portion of their memory. It could be as small as a couple of days, weeks or even a couple of years, but the character (and the player) will have no idea of what happened to them in that time.

As a Major Bad Trait, this Amnesia is total, the character having no memory of their past, or even who they really are. Events, sights, sounds or even smells can trigger memories of their lost time, and this is a great source of adventure ideas for the Gamemaster—over many adventures the character can uncover more and more of their "lost time". Of course, this adds to the work the Gamemaster has to do, coming up with the character's lost memories, so the Amnesia Trait should be approved by the Gamemaster before purchasing it.

ANIMAL LOVER

(Minor Bad Trait)

"Look at the way we treat animals now. Every day another species disappears. What would people do to creatures they don't understand?"

- Episode 2.6

You can't stand to see animals hurt.

Effect: If you do nothing when an animal is being injured or in pain, you lose Story Points. How many is up to the GM. You can still fight back to save your life, or the lives of innocents, but you must always try to find non-harmful solutions first. You've got to lure the tyrannosaur back through the Anomaly instead of just whipping out an anti-tank missile...

BY THE BOOK

(Minor Bad Trait)

JOHNSON "You betrayed me."

BECKER "Nothing personal. Purely a matter of national security."

- Episode 3.6

You follow the rules, even when it's against your best interest.

Effect: You follow proper protocols at all times. This has good and bad points—on the plus side, you've got a +2 bonus to Resolve rolls to resist influences that might distract you from your duties. The downside is that you're a stickler for following written instructions and official policy—if you disobey the orders of a superior officer, breach the rules of your organisation, or even skip the boring paperwork, it costs you Story Points.

Note: Cannot be taken with the Maverick Bad Trait.

CLUMSY

(Minor Bad Trait)

Sometimes, it seems as if you're unable to keep hold of things and you keep tripping over the smallest hazard.

Effect: In times of stress, especially when being chased, you'll have to make additional Awareness and Coordination rolls to avoid knocking vital things over, dropping the vial of toxic chemicals or tripping up and landing on your face when being chased by villains.

CODE OF CONDUCT

(Minor or Major Bad Trait)

"That's the difference between us. I won't stand by and let a fellow human being die. Not even when it's you."

- Episode 3.3

This Trait means that your character adheres to a strict moral standing or self imposed set of rules they follow at all times. While this is listed as a Bad Trait, it doesn't mean that having a Code is Bad; just that it can restrict your actions and limit your choices. Being a good person is often the harder option.

Effect: As a Minor Trait, Code of Conduct means that the character tries to do good at most times, and is unable to harm another being unless it is absolutely necessary and for the greater good.

As a Major Trait, their code limits their actions dramatically, meaning they strive to do their best at every moment, almost verging on the saintly! The player should discuss the character's own unique Code of Conduct with the Gamemaster when they take this Trait, as breaking it may be very costly, resulting in the loss of some or all of their Story Points! It is usually not this drastic, but breaking a serious Code of Conduct is not something to be done lightly and players who purchase the Trait and then do not adhere to it will have to learn their costly mistake.

COWARDLY

(Minor Bad Trait)

Running away is an instinctive response for you. When you hear the rumbling growl of a dinosaur, you react just as your primitive mammal ancestors did millions of years ago—by fleeing.

Effect: The Cowardly Trait reduces the character's chance to resist getting scared, suffering a -2 penalty to any Resolve rolls against fear (see page 104).

Note: Cannot be taken with the Brave Good Trait.

DARK SECRET

(Minor or Major Bad Trait)

"It was just one of those things, Nick. You didn't seem to care about me and I was lonely. And Stephen was so sweet and attentive..."

- Episode 1.6

You've got a skeleton in your closet and if it's revealed it could change the way people think about you.

Effect: Dark Secret can be either a Minor or a Major Bad Trait, depending upon the severity of the reaction should the secret be revealed. Something that would negatively affect people's relations with you is only a Minor Trait (for example, Stephen Hart's affair eight years ago with Helen Cutter), but something that would completely change your status in the game is Major (say, if it was discovered that Stephen was still sheltering Helen and passing her information about the workings of the ARC).

It's best for the player to discuss what the Dark Secret actually is with the Gamemaster, possibly before they start creating their character, just so the player really does have to keep the secret from the other players—they may not want to write it on the character sheet so others can't look at it and see what they've been hiding!

DEPENDENTS

(Minor or Major Bad Trait)

"He's all the family I've got. I have to look after him."

- Episode 3.8

You've got responsibilities outside the investigation of Anomalies, or you're trying to maintain a normal life despite the weirdness of time travel and secret conspiracies. Maybe you've got a boyfriend or girlfriend, kids or an aged parent to take care of.

Effect: As a Minor Trait, your dependent shows up once every few stories, and you've got to take steps to protect them or conceal the truth from them. Jenny Lewis's little-seen fiancé would have been a Minor Dependent; by contrast, Abby's brother caused enough bother to be a Major Dependent. Major Dependents get themselves into trouble regularly, or force you to take constant precautions to preserve your secrets.

DISTINCTIVE

(Minor Bad Trait)

There is something striking or obvious about the character that makes them stand out in the crowd. Whether they

are tall, short, have brightly-coloured hair or are just striking in their appearance, they get noticed and people seem to remember them. They're not going to provoke people into pointing and staring, but they'll certainly be remembered and recognised if encountered again.

Effect: If the character is trying to "blend in" or go unnoticed in a crowd, if a roll is required they will receive a -2 penalty to the result. It's also easier for other people to remember them after the event.

Note: Cannot be taken with the Face in the Crowd Trait.

DOGSBODY

(Minor Bad Trait)

"I have my image to think about. I'm senior management. And you're... whatever it is you are."

- Episode 3.6

You're at the bottom of the totem pole. You might be low-ranking in your organisation or just eternally unlucky when it comes to work. Every boring or menial job gets palmed off on you. You're always the one mucking out the Mammoth cage.

Effect: You have a -2 penalty to any attempts to order people around in your organisation. You'll also always be given the worst jobs.

Note: You can get this Trait temporarily as a punishment for disobedience or screwing up.

ECCENTRIC

(Minor or Major Bad Trait)

You're a bit odd. Your personality is off-putting or strange, and that can make you hard to work with.

Effect: The Minor version of this Trait means you've got an oddity that crops up every so often—you get tongue-tied around women, you refuse to get mud on your shoes even when chasing a dinosaur through a Jurassic swamp, you hum loudly when nervous. It's inconvenient or annoying, but doesn't happen often.

The Major version means that your eccentricity interferes with your life on a regular basis—you might be extremely paranoid, insufferably rude, addicted to alcohol, or have some other Trait that puts you at odds with everyone else.

EMOTIONAL COMPLICATION

(Minor or Major Bad Trait)

"Don't you just hate it when people bring their personal lives to work?"

- Episode 2.1

You've got baggage of some sort that may complicate your life. Maybe you bear a grudge against someone.

Maybe you suffer from depression. Maybe you're secretly in love with another player character. Whatever your emotional complication is, it's hard to ignore feelings when they're this strong.

Effect: As a Minor Trait, your emotions get in the way but don't stop you doing your job. Every so often you have to deal with issues arising from them (or pay a Story Point to override your emotional drives).

As a Major Trait, the emotion dominates your life. It consumes you, and may be your downfall. You can't act rationally when something triggers your complication.

FORGETFUL

(Minor Bad Trait)

Rather than the lack of memory that Amnesia brings, Forgetful means that your memory is less than reliable. You tend to forget things if you're distracted, like the classic absent-minded professor.

Effect: When you've got to recall something important, like the code to disarm a bomb, you've got to pay a Story Point to remember it in time.

Note: Cannot be taken with the Photographic Memory Trait.

FRESH MEAT

(Minor Bad Trait)

"We're probably the best food around. Imagine you're a giant sand thing living on nothing but millipedes and then you get to taste people, all gooey and warm. We'd be like a delicacy. So who do you think they'll eat first?"

Episode 2.5

Something about you smells good to meat-eating predators. Dinosaurs want to eat you.

Effect: Firstly, any attempts to use Subterfuge to hide from predators suffer a -2 penalty if they can smell you. Secondly, given a choice, any hungry monster is going to snack on you instead of anyone else nearby. You're always target number one.

HELL ON WHEELS

(Minor Bad Trait)

You're hard on vehicles. Things break around you.

Effect: Vehicles tend to crash, explode or break down around you. If you're in a vehicle that's hit by a monster, crashes into an obstacle, or is involved in a failed Skill check, the vehicle is more likely to break down, run out of fuel, smash a key component or otherwise become unusable. The exact effects of this Trait are decided on a case-by-case basis by the GM, but get used to walking home.

IMPAIRED SENSES*

(Minor/Major Bad Trait)

The Impaired Senses Trait means that the character is lacking in one of their senses. Whether this is the need for glasses, a hearing aid or being colour-blind, their use of the sense is less than your average person. When selecting this Trait, the player should choose which sense is affected.

Effect: Discussing their choice with the Gamemaster, the player should choose which sense is affected, as well as the severity of the impairment. Minor Bad Traits would be: no sense of smell, colour-blind, no sense of taste, needing to wear glasses or needing a hearing aid. Without their glasses or hearing aid, Awareness rolls using these senses suffer a -2 penalty.

A Major Bad Trait would be completely losing a sense which impacts on their everyday actions, for example, becoming blind or deaf. This might make it difficult to get involved in major action scenes and may be best suited for NPCs, or experienced players.

Note: Cannot be taken with Keen Senses, unless the Keen Sense is Minor and in a Sense that isn't Impaired.

IMPOVERISHED

(Minor Bad Trait)

You're strapped for cash. Either you're unemployed or underpaid, or you've got debts, or maybe you just waste all your money on video games.

Effect: You have little cash. You may be living in poverty, or crashing on a friend's couch. If you spend more than a trivial amount, it costs you a Story Point. For example, you have enough for a cup of coffee, but hiring that boat to chase after a plesiosaur? That'll cost a Story Point.

Note: Cannot be taken with the Wealthy Trait.

IMPULSIVE

(Minor Bad Trait)

"Why worry, it'll be fine, let's go!" The impulsive sort do not think things through very well before acting and are likely

to leap before they look. It doesn't mean they have a death wish, far from it; it's just that they do things on a whim and usually regret it.

Effect: If an opportunity arises to charge in without looking, and you *don't* take it, it costs you a Story Point.

INSATIABLE CURIOSITY

(Minor Bad Trait)

"There's something cold about the way she watches people. Like we're all specimens in some huge Helen Cutter laboratory."

A little like the Impulsive Trait, this just means the character doesn't know when to stop when it comes to their curiosity.

Effect: This is another Trait that rewards playing in character and remembering your curious nature. It is usually unhelpful, but you simply *have* to know where or what is going on, why it is is happening or how it works.

It may put your life at risk, but it doesn't make you suicidal. You just take a few chances to find things out. If you fight your curiosity and ignore a really tantalising mystery, you may be fined a Story Point or two.

MAVERICK

(Minor Bad Trait)

"I don't like anyone to whom the adjective "maverick" might be applied. And Cutter virtually owns the copyright."

You've got a problem with authority. Anyone ordering you around puts your hackles up.

Effect: Again, this Bad Trait affects your behaviour. If you're told to do things one way by a superior, you want to do the opposite. You must pay a Story Point to resist the compulsion to disobey orders even when it's in your best interest to comply.

OBLIGATION

(Minor or Major Bad Trait)

THE CLEANER "We're not social workers. Let someone else save her."

MERCENARY "Who's going to find her out here?"

THE CLEANER "Lester's got a group of bleeding heart scientists who can do it. We've got a job to do."

- Episode 2.5

You've got a duty to an organisation, or a debt to a friend, or a sense of responsibility to a cause. Whatever the nature of the obligation, it affects you deeply.

Effect: As a Minor Trait, Obligation means you have a regular job, or are obliged to help a friend when they need it. It won't stop you chasing Anomalies that often, but conflicts will crop up every few weeks. Failing to honour your Obligation costs you a Story Point.

As a Major Trait, Obligation means the organisation is more important than the character, or you owe your life to someone. If the other person says jump, you jump. Breaking this Obligation will cost you dearly.

OBSESSION

(Minor or Major Bad Trait)

Your obsession consumes your life. It could be as small as a compulsion for cleanliness or order, or it could be as grand as an insane scheme to erase humanity from the evolutionary record and reboot the last four million years. Either way, it drives everything you do.

Effect: As a Minor Bad Trait, it means you've got a compulsion of some sort, a nervous habit or obsessive tic like always washing your hands or always worrying about disease or demanding you be the driver of any vehicle you travel in. It's annoying, but not especially hard to handle. The GM might demand a Story Point off you if you're forced to overcome your compulsion.

As a Major Trait, your obsession drives everything you do. You've a +2 to Resolve for any Skill rolls related to accomplishing your obsession, but you find it hard to do anything that doesn't further your crazy goal. This Trait is really only suitable for NPCs and villains.

OWES FAVOUR*

(Minor or Major Bad Trait)

You owe someone a favour. It can be as simple as owing money to someone, or as big as owing someone your life. You want to repay the favour, but that may not be as easy as it sounds.

Effect: As a Minor Trait, you only owe a relatively small favour—you might do something small every so often for whomever you're indebted to, like lending them your car or helping them out when they're in trouble.

As a Major Trait, you owe someone a *lot*. They have a huge hold over you, and it is impossible for you to say no to whatever they ask of you. As long as this favour hangs over you, you'll never be free.

If you pay off the favour without buying off this Trait with Experience Points, then you should replace it with another Bad Trait. For example, you might pay off a Major Favour by agreeing to be a double agent, replacing Owes Favour with Dark Secret.

PHOBIA*

(Minor Bad Trait)

CONNOR "I got locked in the toilet for three hours. By the time they found me I was hysterical. I've had a problem with museums ever since."

ABBY "Shouldn't you have a problem with toilets?"

CONNOR "I'm over that now."

Episode 3.1

Some people just don't like spiders. Others, it's cats. Or heights, or darkness, or giant prehistoric monsters chewing your arm off. Having a Phobia Trait means that there is something (that the player will define, usually with the Gamemaster's help) that they are afraid of.

Effect: You've a -2 penalty to Resolve checks to resist fear when you encounter your phobia. You've got to roll even when the object of the phobia isn't a real threat to you—anyone would have to roll against fear when they meet a Silurian scorpion, but if you've got a phobia of insects, you've also got to roll when you spot a harmless beetle crawling up your leg.

SLOW REFLEXES

(Major Bad Trait)

Some people are incredibly quick when it comes to reacting to a situation. You can throw a ball at them when they're not looking and they'll notice at the last minute, spinning around and catching the ball. People with the Slow Reflexes Trait are not this kind of person. You can throw a ball at their face and it'll hit them in the forehead before they have the chance to put their hands up to catch it.

Effect: You act as a Slow creature in combat (see page 93), which means everyone else gets to go first.

Note: Cannot be taken with the Quick Reflexes Good Trait.

SLOW RUNNER

(Minor Bad Trait)

People don't have to outrun the monster. They just have to outrun you.

Effect: Reduces your speed by 1 when running. You can't take this Trait if your Coordination is already only 1, or if you've got the Fast Runner Trait.

TECHNICALLY INEPT

(Minor Bad Trait)

Technology is not your friend. Either you're very unfamiliar with the workings of modern technology, or you are just extremely unlucky when it comes to gadgets. Either way, you have trouble using any complex equipment.

Effect: You've a -2 penalty to any Technology-based rolls. Furthermore, you have to spend a Story Point if you're trying to do anything beyond the most basic operation of a

technological device—for example, you could poke around and maybe roll to turn on a computer, but you've got to pay a Story Point levy to do anything more complex than just hitting the power switch and reading what's on the screen.

TIME SHIFTED

(Minor or Major Bad Trait)

"The ARC didn't even exist when I left. There's a whole team of people in there I've never even met. There could be countless other things, big and small. I don't know yet..."

- Episode 2.1

You're not from around here. Due to meddling in the timeline, you've been shifted to a different reality to the one you knew.

Effect: As a Minor Trait, you come from a timeline that's very close to this one, but which has some key differences—people have made different decisions, history has unfolded slightly differently, and there are strangers with familiar faces. Your Skills are unaffected by this change, but it's unnerving and you occasionally run into more changes that you weren't expecting. Nick Cutter picks up the Minor version of this Trait at the end of Series 1.

The Major version of the Trait is only available with the GM's permission; if you're Majorly Time Shifted, then you come from the past, or the future, or a parallel timeline that's very different to our own. You suffer a -2 penalty to any rolls dependent on familiarity with modern day cultures and technologies, and this penalty is increased when trying to do anything dependent on advanced scientific knowledge or specialist training. See *Stuck in the Past?* page 153.

Note: See also Temporal Damage, page 154.

UNATTRACTIVE

(Minor Bad Trait)

"People like you and me don't get the pretty girls, Connor. We're the nerds, the losers, the uncool. Our role is to look on helplessly while the women we yearn for throw themselves away on handsome idiots."

- Episode 2.7

You're not necessarily ugly or hideous, but... well... you're not going to be winning any personality or beauty contests anytime soon. You're just unappealing.

Effect: The Unattractive Trait comes into play whenever the character is doing something that their looks can influence. As a Bad Trait, the character will get a -2 penalty to any rolls that involve their less-than-good looks.

Note: Cannot be taken with the Attractive Good Trait.

UNLUCKY

(Minor or Major Bad Trait)

Luck's not on your side. Whenever things can go wrong for you, they do.

Effect: As a Minor Trait, you're just unlucky. Whenever you succeed really well by rolling double-sixes on the dice, you've got to roll again and take the second result.

As a Major Trait, you're *really* unlucky. Normally, when the GM does something unexpectedly nasty to your character, he's obliged to recompense you with a Story Point or two—but this doesn't apply to you. The GM gets to torment you for free.

STORY POINTS

You start the game with **12** Story Points.

That's also your maximum number of Story Points at the start of each adventure. If you end an adventure with more or fewer than 12, you reset back to 12. (Unless you took the Experienced Trait, in which case you've got 9 or 6 Story Points instead of 12, and reset back to your lower limit after each adventure).

Story Points are very useful. You can spend them to:

- **Get extra dice to roll for a critical test.**
- **Boost your level of success, or reduce your level of failure.**
- **Ignore the effects of damage.**
- **Activate certain Traits.**
- **Pay off the cost of ignoring other Traits.**
- **Get a clue when you're stuck.**
- **Give them to other player characters**
- *or even* **Tweak the events of the story.**

CREATING A CHARACTER: EXAMPLE

Let's create a new character for *Primeval!*

We're playing in the Anomaly Research Centre campaign framework. The players agree that all the characters are working for the ARC—they're a second field team, set up by James Lester to take the pressure off Nick Cutter and co. as the Anomalies get worse. So, our sample character is going to be the sort of person who would fit right into the ARC, but we don't want to just copy a character from the TV series.

So, who's our character? The idea of a spy appeals. Maybe James Lester pulled some strings in Whitehall, and got a star MI5 secret agent transferred to the ARC. James Bond vs. dinosaurs! Actually, let's make her a woman, a social chameleon who's equally at home at the ambassador's ball or chasing terrorists in some South American jungle.

We've got 42 Character Points to spend, starting with the Attributes—Strength, Coordination, Awareness, Ingenuity, Resolve and Presence. We're limited to a maximum of spending 24 points on Attributes. Having a 3 in everything costs us 18 of those points. Spies need a high Awareness, we want to be flinty and determined (so a high Resolve), Coordination's always good and Ingenuity's also important. Boosting Awareness to 5 costs another 2 points; bringing Ingenuity, Coordination and Resolve to 4 costs 3 more. That's 23 points spent on Attributes, leaving us with 19 Character Points.

Skills come next, but we take a quick peek at Traits first, to make sure we have enough points for any important ones. Authority sounds appropriate, as does Photographic Memory and maybe Face in the Crowd. Or Attractive, if we're going Jamie Bond. Anyway, keeping 5 points or so for Good Traits sounds like a plan. Let's spend 14 points on Skills and see how far that gets us. If we run out of points, we can always take some more Bad Traits or become Experienced.

Actually, Experienced sounds exactly right for this character. We'll take Experienced 1 right now. That gives us an extra 4 Character Points—we've got 23 to spend now, but we still want to keep some back for Good Traits.

So, let's look at the Skills. Animal Handling's really important in Primeval, but it's not the sort of thing you'd associate with a spy. We'll put 1 point in there. Athletics—definitely. 3 points in there. Convince is also a must; 4 points in there, and another 4 in Subterfuge. Our character's probably trained in firearms, so Marksman needs 2 points. That's 14 points so far. 2 points each in Technology and Transport make sense, for 18. Really, though, we have to put some points in Knowledge and Fighting—2 points in each, at least. That eats into the points we'd put aside for Good Traits, so we'll definitely have to take some Bad Traits to compensate. That's 22 points spent on Skills.

We'll take Authority (Major) and Photographic Memory (Major), costing us 4 points. We've spent a total of 23+22+4=49 Character Points, out of our budget of 46! We need to take at least 3 points worth of Bad Traits to compensate.

By The Book (Minor) makes sense, but that only gets us one point back. Looking through the list of Traits, let's find something that could make the game more interesting (in the Chinese curse sense of the word). Dark Secret could work—maybe our spy did something dodgy in the past? Or we could take another two Minor Traits, like Insatiable Curiosity and Dependent. We settle on Obligation (Major) to her old bosses—this sets up a conflict of loyalties between the ARC and MI5 that could be really fun to play! But... Dependent also still appeals, so we'll take that as a Minor Bad Trait, which gives us another character point to play with. We could take another Minor Good Trait, but instead let's take Bluff as an Area of Expertise in Convince.

Next, Story Points. A starting character normally has 12 Story Points, but we took Experienced, so we're down to 9.

TAKE A LOOK AT OUR SAMPLE CHARACTER ON THE NEXT PAGE:

Time for the finishing touches. Our super-spy needs a name—how about Diana Jones? We'll leave most of her background mysterious, as befits a secret agent. That huge Convince score coupled with a high Awareness suggests that she operates by picking up on small details that she then weaves into her deceptions. She's a chameleon—she becomes whoever she needs to be.

Playing on that idea of flexible identity, we'll give her a Dependent who's losing their identity. Diana's father is suffering from Alzheimer's and is slowly losing his mind. Maybe he's an ex-spy, and needs to be watched in case he accidentally lets a state secret slip, and that's why he's living with his daughter. Maybe Diana took the transfer to the ARC believing she would have more time to look after her father, only to discover that it's not just a quiet little research group...

We also need to work out her Trappings. The notable ones are her high Convince, which gives her a wardrobe of disguises, and her Transport of 2, which means she has her own car. Marksman 2 means she can get a gun if she needs to, but doesn't keep one at home—given her father's condition, that would be a recipe for disaster.

That's more than enough to get playing. We can fill in more about Diana's personality and background during the game!

PRIMEVAL

CHARACTER SHEET
GENESIS

Name DIANA JONES

Player CHRISTINE

Notes

Father suffering from Alzheimer's

Story Points

9

Attributes

	STARTING	CURRENT
AWARENESS	5	
COORDINATION	4	
INGENUITY	4	
PRESENCE	3	
RESOLVE	4	
STRENGTH	3	

Traits

- AUTHORITY (Major Good)
- PHOTOGRAPHIC MEMORY (Major Good)
- EXPERIENCED (Special)
- DEPENDENT (Minor Bad)
- OBLIGATION (Major Bad)

Skills

ATHLETICS		3
ANIMAL HANDLING		1
CONVINCE	BLUFF (6)	4
CRAFT		
FIGHTING		2
KNOWLEDGE		2
MARKSMAN		2
MEDICINE		
SCIENCE		
SUBTERFUGE		
SURVIVAL		
TECHNOLOGY		2
TRANSPORT		2

Equipment

- Wardrobe of Disguises
- Own Car
- Access to gun, but none at home

The rules for Story Points are on pages 108 – 111. For now, you'll need a way of keeping track of your Story Points. Tokens or glass beads work best, but you can use dice or coins, or just write your total down on your character sheet.

FINISHING TOUCHES

You're nearly done with your character—just a few finishing touches to go.

NAME

What's your character's name? Do people commonly address them by their first name, or their last name? Or do they go by a title or a nickname?

BACKGROUND

CONNOR "Where did you learn to shoot like that?"

JENNY "Most of my friends were mad about ponies. I always preferred clay pigeons."

Episode 2.7

Think about how your character's Skills and Traits fit together. Where did you pick up all those ranks in Fighting? If you've got the Brave Trait, what brave things have you done in the past? Do you have any family?

You don't need to come up with a full biography at this point, but do come up with a little background for your character. If you can drop in some plot hooks (like, say, a missing sibling, a family secret, or a burning ambition) so much the better.

Also, since this game is about time travel, it's a good idea to think about other paths your character could have taken. Is there anything he regrets in his past? Are there decisions that could have gone another way?

CONNECTIONS

How do you know the other characters? What brought you into the secret world of the Anomalies? Were you recruited, or did you blunder in? Who do you trust? Who's your best friend in the group? Who do you always find yourself disagreeing with?

APPEARANCE

What does your character look like? How do they dress, what sort of accent do they have? Do they have any quirks or mannerisms? Empty their pockets—what do they keep in there?

Who'd play your character in the TV adaptation of your game? Playing with a dream cast list is a good way to pin down your character's appearance and demeanour.

EQUIPMENT

Note down any Trappings you get from your Skills, as well as any other equipment your character might reasonably carry with him. Have a think about where your character lives. Describe his home.

PERSONAL GOALS

What does your character want right now? What does he need? What is he searching for? What's his big problem? In short, what will push him into the adventure?

TIME SHIFTED CHARACTERS

Can I play a character from the past or future?, you ask.

Maybe. Ask your GM.

If you are allowed to play a character from the past, then assume your character has been around long enough to get familiar with the *appearance* of modern technology, if not its operation. It gets very frustrating for the other players if your time shifted Viking shouts about metal monsters every time he sees a car. Don't make a character that steals every scene and dominates every adventure through sheer weirdness.

If you play a character from the future, then your presence in the past has already changed the course of history. You don't know what's going to happen in the years between your future and the present—you may have some foreknowledge of possible events, but coming from the future does not mean you know everything that's going to happen in the campaign.

A Time Shifted character should take, obviously, the Time Shifted Trait. You should also consider Technically Inept if you come from the past.

GROUPS & BASES

Cutter and company have the Anomaly Research Centre—what's your group's centre of operations? Are you working out of a high-tech custom-built secret fortress, or are you hunting Anomalies from your spare room? Do you belong to a government institution, a secret military unit, or are you just a gang of amateur investigators who've discovered the greatest mystery in history?

Just like characters, Groups and Bases have Traits. All the players have to decide collectively what Group & Base Traits to buy. You start with **Three Good Traits** and **One Bad Trait**. You can get extra Group Points by taking Bad Group Traits (or if one of your members has taken the *Team Player* Good Trait).

STORY POINT TRAITS

Some of these Group Traits say '*this Trait gives 3 Story Points that can only be spent on...*' some particular type of Skill check. These points can be spent by anyone in the organisation, including non-player characters.

GOOD GROUP TRAITS

ARMOURY

"This is the very latest in high-tech weaponry. We've got equipment here that would make James Bond cry with envy."

Episode 2.2

You've got an arsenal of weapons and other equipment. If you need a tranquilliser gun, or a sniper rifle, or a steel cable capable of holding a Sauropod down, then you can just get it from your handy armoury. Your armoury might be an actual armoury room, with lockers full of weapons, or it might be a cellar full of black-market weapons and old military-surplus gear, but either way, you've got the firepower.

Effect: You can get hold of any Common or Uncommon Weapons, Armour or other equipment you need without any problems, and can spend a Story Point to obtain any Rare items you need.

ARCHIVES

You've got detailed records and files stretching back years. You might have a really extensive personal library, or access to government files, or maybe your organisation has been researching the Anomalies for a very long time. Perhaps, you even have a photographic memory or perfect recall. Either way, you've got information at your fingertips.

Effect: This Trait provides 3 Story Points every game session that can only be spent on research and related activities. You could spend the Story Points to get extra dice to succeed at a really difficult Knowledge roll, or spend them to declare you've got a copy of some vital document or map in the archives.

COMPUTING POWER

You've got access to a high-tech supercomputer and a high-speed secure internet connection.

Effect: This Trait provides 3 Story Points every game session that can only be spent on Technology-related rolls and other related activities, like hacking into another computer system or performing some complex computer modelling to solve a particularly difficult problem.

CONSIDERATE SUPERIORS

Your boss in the organisation cares for you and the other members of the group. He'll go out of his way to make your life easier and give you every possible support on the mission, and he'll forgive you if things go wrong.

Effect: The Gamemaster should try to play the characters' superiors as considerate, thoughtful and inspiring.

Note: You can't take the Boss from Hell Bad Trait if you have Considerate Superiors.

LABORATORY

Your base is equipped with a high-tech laboratory and research staff. These boffins aren't any good in a fight, but they can analyse samples, identify dinosaurs, find cures to diseases and provide other technical support.

Effect: This Trait provides 3 Story Points every game session that can only be spent on Science-related rolls and other such activities, like analysing biological materials or building gadgets.

GOOD GROUP TRAITS

- Armoury
- Archives
- Computing Power
- Considerate Superiors
- Laboratory
- Medic
- Minions*
- Official Sanction
- Secure Base
- Tame Anomaly
- Training
- Vehicle Pool
- We Have The Technology*
- Wealthy

BAD GROUP TRAITS

- Anomaly Faultline
- Boss from Hell
- Code
- Criminal
- Dark Secret
- Demands Results
- Future Doom
- Traitor
- Unreliable Resource*
- Underfunded

MEDIC

You've got a state-of-the-art medical centre (or maybe just a friendly doctor who's really good at first aid), letting you bounce back quickly from injuries.

Effect: This Trait provides 3 Story Points every game session that can only be spent on Medicine-related rolls and other related activities. You can also spend these Story Points to restore Attribute points lost by damage—each point spent restores half the lost points (rounding up). The player can decide how these points are allocated between the damaged Attributes.

MENAGERIE

You have a facility for keeping prehistoric monsters.

Effect: You can safely store creatures that you are unable to return through the Anomalies.

MINIONS*

Your Group has a research staff, a security force or other assistants.

Effect: This Trait works just like the Personal Good Trait, Minions (see page 31). You pick the type of Minions when you take this Trait, and you can take different kinds of Minions each time.

OFFICIAL SANCTION

CUTTER "Since when did this become an official secret?"

CLAUDIA "About ten minutes after I finally persuaded my boss not to have me sectioned. You try persuading a senior civil servant to put the SAS on monster alert."

You've got the backing of the Powers That Be—the government, the military, the Home Office, MI5, the United Nations, or some other group with the authority to run around the country investigating Anomalies.

Effect: While performing your duties, you've got the Minor Good Trait Authority (see page 26).

Note: This Trait is incompatible with the Criminal Bad Trait.

SECURE BASE

CLEANER REPLICA "They've introduced fingerprint and retina scans. Infiltration is impossible without security clearance."

HELEN "Oh, that all depends on who you know."

Episode 3.3

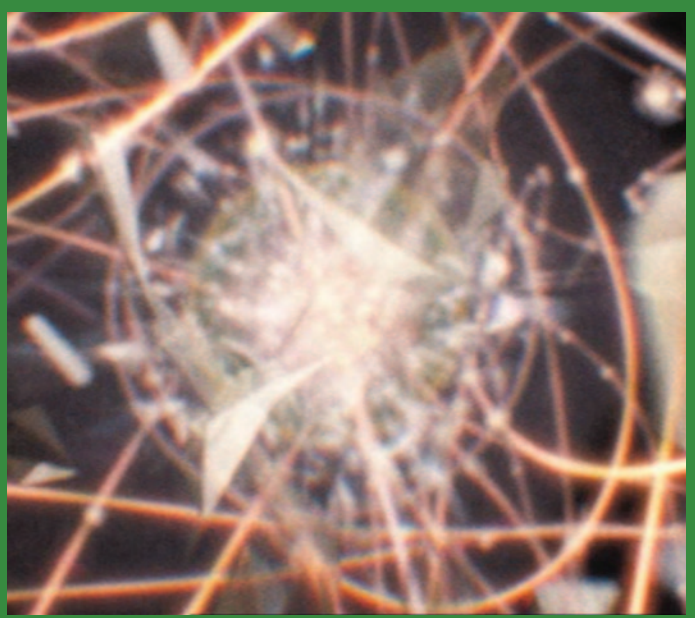
Your base is protected by security cameras, locked doors, barbed-wire fences and other security measures. No-one's getting in there without you knowing about it.

Effect: It's very hard to sneak into your base. It's not impossible, but if someone gets past your security, the GM should throw the group a Story Point each.

TAME ANOMALY

You've got an Anomaly in or near your base. Unlike other Anomalies, this one is largely stable—it opens regularly and usually goes to the same place.

Effect: You've got semi-reliable access to another time period. The Anomaly might close for a time, or move about, or change where it goes to, but it will always come back.



TRAINING

Your base includes a gym, a firing range, and other training facilities. Between missions, you're busy honing your Skills.

Effect: As a group, you receive 3 bonus Experience Points every game session. No one character can get all three points, but you can split the points among three different characters, or give one character two points and another character one point.

VEHICLE POOL

You've got access to lots of vehicles. Your group might be part of a secret military base, or you can just request what you need from the armed forces.

Effect: You can get any Common or Uncommon Vehicles you need automatically; you may also get the use of one Rare Vehicle per adventure for free, and can get more with Story Points.

WE HAVE THE TECHNOLOGY*

Your group has access to high technology and unusual gadgets related to the Anomalies.

Effect: You can take this Trait multiple times. Each time you take the Trait, you gain one of the following.

- **Anomaly Detector Device and Handheld Anomaly Detectors**
- **Anomaly Cloak**
- **Anomaly Locking Mechanism**
- **Anomaly Map**

Your group knows how to build devices of that type. You can still get those gadgets without this Group Trait, but you have to invent them first (as per the invention rules on page 125).

WEALTHY

Your group is rich or well funded. You've all got platinum company credit cards.

Effect: You have easy access to money. You can get access to any number of Common items automatically, and you can get six Uncommon Items or one Rare item per game session. You can also throw money at problems by spending Story Points.

Note: You can't take this Trait if you're Impoverished.

BAD GROUP TRAITS

Every *Primeval* group faces terrible dangers—prehistoric monsters, Future Predators, being erased from history—but your group faces them with an extra handicap.

ANOMALY FAULTLINE

Your base is situated on a faultline in time. Reality is broken, here.

Effect: You're snowed under with Anomalies. In other regions, there might be one every few hundred years, but around here, you've got several opening every week. You may not be able to cope with the flood of temporal portals.

BOSS FROM HELL

LESTER "Suppose your theory is correct. What are the immediate risks?"

CUTTER "Famine, war, pestilence, the end of the world as we know it. The usual stuff."

LESTER "I could do without the facetiousness."

CUTTER "And I could do without standing in a corridor in Whitehall talking to a bloody civil service pen pusher when I should be exploring the most significant phenomenon in the history of science!"

- Episode 1.1

Your superior in the organisation loathes you. He might go out of his way to make your life hell, or keep secrets from you, or expect the impossible from you.

Effect: Taking this Trait means you want the GM to make your characters' lives hell. (GMs—enjoy!)

CODE

If you're working for this organisation, you need to obey a certain code of conduct. You might be part of a military chain of command, be bound by bureaucracy, or sworn to secrecy for the greater good. You've got to keep to the code, or there'll be trouble.

Effect: When you're working for this organisation, all characters get either the Code of Conduct or Obligation Minor Bad Trait. If a character already has one of those Minor Traits, it gets upgraded to a Major Trait. (If you've got both Code of Conduct and Obligation as Major Traits, you've got serious trouble...)

CRIMINAL

Your group's activities are illegal. Either you're doing something that's genuinely illegal, like smuggling dangerous animals through time, or the government doesn't want anyone else meddling with the timeline. If you're caught, you'll be arrested.

Effect: In addition to dealing with the Anomalies, you also have to hide from the government and other authorities, like the ARC.

Note: You can't have the Official Sanction Group Trait if your organisation is Criminal.

DARK SECRET

Your organisation has a dark secret, and you don't know what it is.

Effect: The nature of the dark secret is up to the GM. It could be another Bad Trait (maybe you're actually working for the Russian Mafia, not the government, so you're actually Criminals; maybe you'll discover Future Doom awaits you) or something even worse.

DEMANDS RESULTS

CLAUDIA "Look, you should know Lester's getting impatient. He thinks you cause as many problems as you solve."

CUTTER "And what do you think?"

CLAUDIA "It would help if I could show him we're making some sort of progress."

- Episode 1.5

You're expected to do the impossible every week. You've got to keep the Anomalies under control, keep the public from finding out, and keep your superiors happy. They demand results.

Effect: Failure isn't an option for you. Your superiors keep interfering with your decisions and pressuring you to come up with solutions. The GM has license to torment your characters with micromanaging bosses who call you up every ten minutes to shout at you about Mammoths on the motorway.

FUTURE DOOM

You've seen the future... and it's not good. At some point in the game, you discover (or already have discovered) that your group meets some ghastly fate in the future. Perhaps your group is responsible for the nightmare future world after the extinction of humanity, or maybe you've seen your own death.

Effect: Attempting to change future events causes Temporal Damage (see page 154). The characters are fated to encounter this future doom; even if they find some way to change the timeline safely, different events may conspire to make the same doom keep happening.

TRAITOR

There's an enemy in your midst. Someone in the group is a Traitor.

Effect: The GM determines who the Traitor is. It could be your superior in the organisation, or a trusted underling. It could even be one of the player characters!

UNRELIABLE RESOURCE*

Some aspect of your base or group is unreliable.

Effect: Pick one of your Good Group Traits. That Trait is now unreliable. Sometimes, it just isn't available. For example, if you've an Unreliable Considerate Superior, then your boss might be called away to meetings, leaving his second-in-command in charge—and the second in command despises you. If you've an Unreliable Vehicle Pool, then either your source of transport is unreliable (sometimes, your pal in the military base can't get you anything) or the vehicles themselves tend to break down.

UNDERFUNDED

Your group is chronically short of cash. You can't afford to maintain what you've got, let alone buy new equipment. You've a shoestring budget.

Effect: You can't buy equipment, not even Common items, without finding an extra source of funding. You're poor; at least, your organisation is. Individual characters may be wealthy, but do they want to give their money to the group?

THE ARC

Department of Planning,
2, Marsham Street,
London, SW1P 4DF

Dear James,

I read your report of the 15th with interest and no small measure of disbelief. If anyone else had submitted that report, I would have had him sectioned on the spot as a dangerous lunatic. Nonetheless, the physical evidence, coupled with the reports and video footage provided by your research team is nothing short of incontrovertible. We must take these 'Anomalies' at face value—they are indeed portals in time that pose a clear and undeniable danger to the safety of the United Kingdom.

I believe the most prudent course of action is to follow your lead on this. I shall have the rest of your portfolio transferred to another troubleshooter for the moment, to leave your hands free to deal with these Anomalies. I'll send you official notice as soon as I can convince the Minister to push it through Cabinet, but assume you've got a working budget of 10 million to get up and running. I want you to take the front line on this, and set up a national crisis response and investigation centre to deal with Anomaly-related matters.

Recruit whoever you need, as long as they can keep their mouths shut—this whole affair is obviously to be kept under wraps permanently if possible (which means we've got about six months before some grotty hack gets wind of it, no doubt). I shall drop CJ a line and find out who we've got down at Credenhill who can deal with the military side of the problem, and we'll also need to liaise with SO15 and other Met sections. Again, official letters and ministerial approval will be with you as soon as possible.

Obviously, if you drop the ball, I shall have to deny you three times before cockcrow, but I'm privately confident you're the man for the job. Keep me apprised of progress, and we'll meet for drinks next time you're in the club.

Yours,

A. C.

THE ANOMALY RESEARCH CENTRE

The Home Office is one of those legacies of England's long and storied history. The department dates back to 1782, when it was responsible for all domestic affairs from taxation to defence to policing to health and public safety. Over the years, most of these responsibilities have budded off into other ministries and departments. Today, the Home Office is mainly responsible for the security of the United Kingdom, much like the United State's Department of Homeland Security—it co-ordinates the intelligence services, protects against terrorism and controls the borders.

It also does... other things. By dint of seniority and its slightly nebulous portfolio, the Home Office also handles problems that don't fit under the auspices of any other department. It's like the government's attic, where they keep things they don't know where to keep, or if they'll ever want them again—just the place for a department that studies a threat that most people wouldn't believe.

The Anomaly Research Centre started four years ago, when a string of mysterious animal sightings alerted the government that something strange was afoot. A 'troubleshooter without portfolio' named James Lester was asked to look into the matter; he assembled teams of researchers and scientists to study the problem, none of whom made any real progress until they found Nick Cutter and the Forest of Dean Anomaly.

CUTTER: "*The risks are incalculable. Creature incursion, modern viruses polluting the primitive environment, decisive changes in evolutionary development...*"

LESTER: "*You mean the Home Secretary might suddenly evolve into a cockroach?*"

- Episode 1.1

The potential danger of the Anomalies convinced Lester that a coordinated investigative and management strategy was needed. The Anomaly Research Centre was established in an old Department of Defence building that was due to be sold off. Lester had the place remodelled and turned into a headquarters for his new team. Today, the ARC has a secret budget of several million and employs dozens of scientists and researchers, as well media handlers and military support staff.

THE ARC'S MISSION

The purpose of the ARC is to identify and contain the Anomalies, and to protect the public from their effects. This means capturing any dangerous creatures that have come through the time portals, returning them if possible to their original eras, and making sure the public doesn't find out. Early in its operation, the ARC relied on newspaper reports, rumours, creature sightings and the emergency services to find Anomalies, but thanks to the Anomaly Detector (see page 124) they can now detect Anomalies when they open.

When an Anomaly is detected, the standard operating protocol is to secure the area, get the public out of there if possible (using a suitable cover story, like a gas leak or an escaped zoo animal or a crashed weather balloon), then find anything that's come through the Anomaly and either capture the creatures or send them home. All too often, this means rescuing civilians from dangerous predators, or hunting creatures that have strayed away from the Anomaly. The ARC has armed backup from the SAS, but it's not a military unit. It's under civil jurisdiction—the tough soldiers with the guns are there to keep the scientists alive.

THAT'S NOT HOW IT HAPPENED...

In the *Primeval* TV series, there was no Anomaly Research Centre until Series 2. The first season took place in the original timeline; there, Lester's teams worked out of a Home Office building in London, and there were no teams of researchers or secret government facilities – just a few mismatched scientists and soldiers. When time was changed by the events of Series 1, Nick Cutter found himself in an alternate timeline. In this timeline, Lester had taken the threat of the Anomalies more seriously and established the ARC long before the original version of him had even considered the idea.

ARC CHARACTERS

PROFESSOR NICK CUTTER

Age 40

HELEN: "I offer you the key to time. The key to time, Nick. And you turn your back on it. Call yourself a scientist?"

NICK: "Call myself a human being."

Episode 1.3

Nick Cutter is one of the country's best experts on palaeontology. Originally from Edinburgh, he graduated with a first class degree from the University of London and is currently taking a sabbatical from his position at the Central Metropolitan University to study the Anomalies. Before he discovered the portals in time, Cutter's primary area of study—or obsession—were the gaps in the fossil records. Preserved bones and fossil footprints can only tell us a limited amount. What about the creatures who never left fossils, or the inexplicable sightings of creatures out of time? Cutter was convinced that there was some other evolutionary mechanism that had yet to be understood. This belief might have put him on the fringes of his chosen academic field, but Cutter backed it up with rigorous scientific discipline. He's a rebellious scientist, not a wild-eyed conspiracy theorist.

'Rebellious' is a word that is used to describe Cutter a lot. He hates teaching and tries to avoid his students whenever he can; he's never worked well as part of a team, and he doesn't take well to authority figures. He may be a forty-something academic, but he's got the attitude (and the music collection) of an anarchist. He hates secrets, cover-ups, and mealy-mouthed prevarication...

...unless it comes to his personal life, of course. Cutter may believe in scientific and political openness, but he keeps his emotions hidden beneath a protective shell of irony. He's a romantic at heart, though that heart's been broken twice. He married young, but his wife Helen vanished without a trace eight years ago. He didn't look at another women until he met Claudia Brown—and she too vanished, washed away by the changing tides of history and replaced with Jenny Lewis, another woman who looked like her, talked like her, smelled like her—but wasn't her.

Nick's relationship with Helen is complicated, to put it mildly. His former wife is still the most brilliant and compelling person he has ever met, but he couldn't trust her even when they were married. She betrayed him when she had an affair with Stephen, and then she left him to embark on her madcap adventure across time without even a backward glance. He is a tangle of emotions when it comes to her, simultaneously frustrated and furious, responsible and repulsed, regretful and vengeful.

Awareness	3	Coordination	3	Ingenuity	5
Presence	4	Resolve	5	Strength	4

Skills: Animal Handling 2, Athletics 3 (Scuba 5), Convince 3, Fighting 2, Knowledge 2, Marksman 2, Science 3 (Biology 5, Palaeontology 5, Geology 5), Subterfuge 2, Survival 2, Transport 2

Traits

- **Authority (Minor Good Trait):** Cutter's a professor, even if he never turns up to the lectures. He's also head of the ARC field team.
- **Attractive (Minor Good Trait):** There's something about his eyes and the Scottish accent...
- **Brave (Major Good Trait):** Nick gets a +2 bonus to Resolve checks to resist fear. He's unflappable.

- **Tough (Minor Good Trait):** Reduces the damage suffered from attacks by 2 points. In Nick's case, it's more sheer bloody-minded stubbornness than physical toughness.
- **Experienced (Special Trait) x2:** Nick's seen the world.
- **Adversary (Helen Cutter, Major Bad Trait):** Nick's haunted by his wife. She's bad news.
- **Maverick (Minor Bad Trait):** Nick doesn't play well with others. He's an anarchist at heart.
- **Time Shifted (Minor Bad Trait):** This isn't Nick's original timeline. He remembers a woman, Claudia Brown, who never existed.

Story Points: 6

PLAYING THE ARC CHARACTERS

Instead of making up your own characters, you can play your favourites from the series. Just copy the details from the write-ups onto a fresh character sheet and off you go!

These write-ups reflect the characters as they were during Series Three (or, in the case of the dearly departed, as they were before they were killed!).

STEPHEN HART

Age 29

Stephen is Nick Cutter's lab assistant and closest friend. He studied natural history at university, but grew restless and headed off to the depths of the rainforest to learn about the wildlife up close. He's come to believe that humanity is destroying its own environment through pollution and greed, and that nature needs someone to protect it. He's devoted to wildlife conservation and environmental causes.

Stephen's quietly charismatic and supremely confident and capable. He's an expert tracker and a crack shot—he was training for the British Olympics team before he set off for the Amazon. He still keeps to a punishing fitness regime, running thirty miles a week and keeping himself in perfect condition. He knew Helen Cutter through mutual friends when he was a student, and through her he met Nick. After he returned from South America, he accompanied the Cutters on field palaeontology trips in Africa and South-East Asia.

He's got a wide circle of friends, but few close ones. There was one girl who got away when he was in college, and he's never really gotten over her. There have been other relationships since then, but they've never really meant anything to him.

Awareness	5	Coordination	4	Ingenuity	2
Presence	2	Resolve	3	Strength	3

Skills: Animal Handling 2, Athletics 3 (Climbing 5, Running 5), Convince 1, Fighting 3, Marksman 4 (Rifle 6), Medicine 1, Science 2, Subterfuge 2, Survival 3 (Jungle 5), Technology 1, Transport 2

Traits

- **Attractive (Minor Good Trait):** Stephen's easy on the eyes.
- **Brave (Major Good Trait):** +2 to Resolve rolls to resist fear. Stephen's faced down charging rhinos.
- **Quick Reflexes (Major Good Trait):** +2 to Coordination when calculating initiative; spend a Story Point to be Fast for the Action Round. Stephen's got cat-like reflexes.
- **Sharpshooter (Minor Good Trait):** He's an Olympic-class sniper. Stephen can spend up to two rounds Aiming.
- **Tracker (Minor Good Trait):** +2 to Survival rolls when tracking.
- **Experienced (Special Trait) x2:** Despite his youth, Stephen's picked up a lot of Skills.
- **Dark Secret (Major Bad Trait):** Mrs. Cutter, are you trying to seduce me?

Story Points: 6

ABBY MAITLAND

Age 24

"Most people want to be astronauts or pop stars when they grow up, but I always dreamed of working in a zoo. I loved all animals, but it was lizards that really turned me on. They still do."

- Episode 1.1

Abby's love affair with the animal world began during a childhood trip to the Galapagos Islands. All through her childhood, she crammed the house with pets, and studied zoology in college. She adores all form of animals (except, secretly, spiders) and has a special affinity for lizards. Her first dream job was working in the reptile house at the zoo—and that brought her to the Forest of Dean at just the right moment to meet a real, live dinosaur, and to the ARC team.

She's not an expert on dinosaur taxonomy, but she knows how animals behave, and takes the lead when it comes to handling dangerous creatures. She's very loyal to Nick Cutter, and shares his rebellious streak.

Abby's fiercely competitive, and practices Ashtanga Yoga, kickboxing and karate to keep fit. In the past, she's been drawn to moody, dangerous men like Stephen, but she recently realised that Connor's carrying a torch for her.

REX

Rex is a Coelurosaravus, a small dinosaur from the Permian era (see page 163). He was the first dinosaur found by the ARC team. They attempted to return him to his proper era, but he sneaked back through an Anomaly before it closed and was adopted as a pet by Abby.

She's got a troublesome younger brother, Jack, who found out about her secret life and ended up trapped in the future. Rescuing him nearly cost the ARC team their lives.

Awareness	4	Coordination	4	Ingenuity	3
Presence	3	Resolve	4	Strength	2

Skills: Animal Handling 3 (Reptiles 5), Athletics 3, Convince 2, Fighting 3 (Kickboxing 5), Marksman 2, Medicine 1, Science 2, Subterfuge 2, Survival 1, Transport 2

Traits

- **Animal Friendship (Minor Good Trait):** Abby gets a +2 bonus to Animal Handling when trying to calm animals.
- **Attractive (Minor Good Trait):** Even when she's not running around in her underwear... +2 to rolls relying on her charm and appearance.
- **Experienced (Special Trait):** Abby's a driven young woman.
- **Martial Artist (Major Good Trait):** Abby's a Skilled martial artist. She can use Coordination instead of Strength when attacking, and does Strength +2 damage when she kicks you in the face.
- **Pet (Minor Good Trait):** Abby unofficially adopted Rex.
- **Animal Lover (Minor Bad Trait):** Abby can't stand to see animals being hurt.

SID & NANCY

These are a pair of a Diictodons (see page 183) adopted by Connor after they were left behind in the present day. Unlike Rex, who's tame enough to be helpful, Sid and Nancy don't count as pets. They're more like mobile paper shredders.

- **Dependents (Minor Bad Trait):** Abby's brother Jack is the only family she has.
- **Phobia (Minor Bad Trait):** Abby's frightened of spiders.

Story Points: 9

CONNOR TEMPLE

Age 26

"He looks like a half-wit but he actually has an outstanding brain."

"We may be on the brink of Armageddon but at least we have an irritating student on our side. How reassuring."

Episode 1.3

If life gave school reports, Connor's would read 'Connor has great potential, but needs to apply himself'. Connor's a bona fide genius, but he's meandered through life watching sci-fi, playing computer games and speculating about conspiracy theories. More than anything else, Connor wanted to be part of a gang who went around solving mysteries, preferably in a cool van of some sort. He was a student in Nick Cutter's palaeontology course—Connor loves dinosaurs like a six-year-old does—but his thesis was a wild theory about life being seeded by alien spaceships which convinced Cutter that Connor was an idiot.

Since then, Nick's come to understand that Connor is a brave, committed and highly intelligent young man with great potential—who's also an idiot. Connor's expertise in physics and computer programming has come in very useful when dealing with the Anomalies, and he developed most of the gadgets used by the ARC. Nick's death hit Connor very hard, and he's finally growing up.

Connor has a circle of equally geeky friends. He

used to boast about working on top-secret government projects and talk at length about how he couldn't talk about them, but he stopped doing that after his friend Tom was killed by a parasite from the future. He's nursed a huge crush on Abby for years, and after several false starts is finally doing something about it.

Awareness	3	Coordination	2	Ingenuity	5
Presence	2	Resolve	4	Strength	3

Skills: Animal Handling 1, Convince 2, Fighting 1, Knowledge 1, Marksman 1, Science 4 (palaeontology 6, physics 6, mathematics 6), Subterfuge 2, Technology 3 (computers 5, electronics 5, hacking 5, robotics 5), Transport 1

Traits

- **Friends Online (Minor Good Trait):** Connor's best friends are Duncan and Tom; he's also got loads of contacts among online conspiracy theory nerds.
- **Hobby (Trivia) (Minor Good Trait):** Connor knows little about current affairs, politics, arts, history and most other categories of Knowledge, but he's an expert in geek trivia.
- **Technically Adept (Minor Good Trait):** +2 to Technology rolls for fixing and operating gadgets.
- **Eccentric—Socially Inept (Minor Bad Trait):** Connor puts his foot in his mouth way too often.
- **Impoverished (Minor Bad Trait):** Abby, can I crash in your place?
- **Insatiable Curiosity (Minor Bad Trait):** Hey, what's that thing?
- **Unlucky (Minor Bad Trait):** If it can go wrong for Connor, it does.

Story Points: 12

JENNY LEWIS

Age 30

"Fascinating. The same in every external detail. Eyes, hair, complexion... in all visible ways she's the same woman. And yet she's completely different. A little more aggressive than the original, perhaps. Claudia Brown becomes Jenny Lewis, a new person with a new history. Interesting; it's as though nature allows only so much variation."

-Episode 2.7

Jenny Lewis is a feisty public relations expert; she's used to handling damaging news reports and making statements on behalf of corporations that just dumped a tanker full of oil on top of endangered seabirds. When she was hired by the Home Office, she expected to be spinning stories in favour of government policy and fending off Jeremy Paxman. Instead, her job is to keep the existence of time-travelling monsters and temporal Anomalies under wraps. She's a vital part of the ARC team, protecting the public from what they can't be allowed to know.

That brought her into conflict with Nick Cutter, who believes that the public have a right to know about the Anomalies. Her relationship with Cutter is... weird, to put it mildly. Sometimes, he calls her by the name of another woman, a woman who never existed. He claims that in another time-line, there was a Claudia Brown who had a similar role on the team, and who looked just like her. Jenny's attracted to Cutter, but he's haunted by the two women from his past—his estranged wife Helen and the temporal ghost of Claudia Brown. She was engaged to be married, but broke it off after joining the ARC team... or after meeting Nick Cutter, she's not sure.

CLAUDIA BROWN

Age 28

CLAUDIA "You know what I miss? Those soul-crushingly dull civil service strategy seminars that made suicide seem like an exciting career option. I used to sit there praying for something to happen in my life."

CUTTER "Be careful what you wish for."

In the original timeline, Claudia Brown was a no-nonsense civil servant who worked directly for James Lester. She didn't have Lewis's knack for handling the media, but she was fiercely determined to keep the Anomalies under control. She was ambitious and intended to make her mark within the civil service. Her drive to succeed left her with little time for a personal life. She was engaged for two years, but called it off. She was also drawn to Nick Cutter – but all that ended when she was erased by shifting timelines.

Awareness	**3**	**Coordination**	**3**	**Ingenuity**	**3**
Presence	**5**	**Resolve**	**5**	**Strength**	**2**

Skills: Athletics 2, Convince 3 (Fast Talk 5), Fighting 1, Knowledge 3 (Law 5, Politics 5), Science 2, Subterfuge 3, Technology 2, Transport 2

Traits:

- **Authority (Minor Good Trait): Claudia Brown. From the Home Office.**
- **Voice of Authority (Minor Good Trait): +2 to Presence rolls when trying to convince people.**
- **By The Book (Minor Bad Trait): She's a civil servant.**
- **Unlucky (Minor Bad Trait): Even before she got erased by a time shift, Claudia had bad luck.**

Story Points: 12

After Cutter's death, Jenny quit the ARC. She wanted to get away from the Anomalies, from the danger, but most of all from her uncertainty about herself. What does it mean if there's an alternate—or an *original* —version of yourself? Was Cutter in love with her or with that other woman who wore her face? The world she thought she knew turned out to be built on shifting sand, and that was the one truth that Jenny Lewis couldn't spin.

Awareness	3	Coordination	3	Ingenuity	3
Presence	5	Resolve	4	Strength	2

Skills: Athletics 2, Convince 4 (Fast Talk 6, Spin 6), Fighting 1, Marksman 1, Knowledge 3, Science 2, Subterfuge 3, Technology 2, Transport 2

Traits

- **Authority (Minor Good Trait):** She's got the backing of the Home Office.
- **Charming (Minor Good Trait):** +2 when trying to influence people. She's got a knack for being witty and disarming.
- **Empathic (Minor Good Trait):** Don't play poker with Jenny; she gets a +2 bonus to Awareness rolls to read body language and pick up on subtle clues.

- **Friends in the Media (Minor Good Trait):** She's got the phone number of every newspaper editor in London.
- **Voice of Authority (Minor Good Trait):** +2 to Presence rolls when trying to convince people to obey you.
- **Experienced (Special Trait):** She worked in corporate PR for years, and knows all the tricks.
- **By The Book (Minor Bad Trait):** Jenny sticks to the rules... usually.
- **Dependent (Minor Bad Trait):** She's engaged.

Story Points: 9

DANNY QUINN

Age 40

"Background in the police, firearms training, management Skills. A perfect choice."

Danny's a plain-clothes police detective who ran across the ARC's operations when the team investigated the house where Danny's brother Patrick vanished fourteen years earlier.

He followed the team back to the Anomaly Research Centre, learned about the existence of Anomalies and dinosaurs, and even managed to penetrate the ARC's security. To keep Danny quiet, Lester recruited him to the team to replace Nick Cutter.

Unlike Cutter, Danny's not a scientist. He's a lot more direct and practical, and he's much more likely to be found down the pub playing snooker than studying a palaeontology textbook. He's street-smart and a brilliant detective, but he relies on others for the science. He's a natural-born leader, and like Cutter, he doesn't take orders well. If anything, he's even more disobedient than Cutter.

He plays down his intelligence; it makes people underestimate him, and that's useful. He's got a gift for tactics, even if most of his plans involve throwing himself into danger and worrying about the consequences later. It keeps life interesting.

Awareness	3	Coordination	4	Ingenuity	3
Presence	3	Resolve	3	Strength	4

Skills: Athletics 4, Convince 3, Fighting 3, Knowledge 3 (Streetwise 5), Marksman 3, Medicine 1, Subterfuge 4 (Sneaking 6), Survival 2, Technology 1, Transport 3

Traits

- **Brave (Major Good Trait):** +2 to Resolve rolls to resist fear.
- **Breaking and Entering (Major Good Trait):** Danny's really good at getting past security.
- **Experienced (Special Trait) x2:** He's a hardboiled ex-cop.
- **Friends in the Police (Minor Good Trait):** He's got contacts in the London Met.
- **Tough (Minor Good Trait):** Reduce any damage suffered by Danny by 2.
- **Maverick (Minor Bad Trait):** Danny doesn't play nicely with authority.
- **Impulsive (Minor Bad Trait):** Of course he won't go breaking into a secret military base.
- **Obsession (Minor Bad Trait):** Danny's brother vanished into an Anomaly. He's determined to find him.

Story Points: 6

DR. SARAH PAGE

LESTER "PHD in Egyptology, promising academic career, veteran of archaeological digs in every corner of the Middle East. Now you give lectures to kiddies at the Museum. How did that happen?"

SARAH "I'm not good at taking orders."

LESTER "You'll fit right in then."

Episode 3.1

CAPTAIN TOM RYAN

"Shoot to kill. That makes a refreshing change. I was beginning to feel like a social worker."

Tom Ryan was the ARC's first head of security. Unlike Becker, who went straight in as an officer, Ryan started out as an ordinary squaddie; he served in both Gulf Wars before transferring to special forces. He was experienced in all sorts of operations, from expeditions across the Antarctic wastes to counter-terrorism in London, and was seen as a safe pair of hands to deal with the military side of the Anomaly problem.

On his first trip to the past, Ryan found an abandoned army camp in the Permian era, along with a half-buried human skeleton. He didn't know, when he looked at those dry, sun-bleached bones, that it was his own future corpse...

Awareness 3 Coordination 4 Ingenuity 2

Presence 2 Resolve 4 Strength 5

Skills: Athletics 4, Convince 2, Fighting 3 (Unarmed Combat 5), Marksman 4, Medicine 2, Subterfuge 3 (Camouflage 5), Survival 3, Technology 2, Transport 2

Traits:

- **Brave (Major Good Trait): +2 to Resolve tests to avoid fear.**
- **Experienced (Special Trait) x2: Ryan's fought more battles than he can easily remember.**
- **Minions (Major Good Trait): He's got a squad.**
- **Tough (Major Good Trait): Reduce all damage suffered by 3.**
- **Code of Conduct (Minor Bad Trait): Leave no man behind.**

Story Points: 6

Sarah Page is an archaeologist and ethnologist, specialising in Egyptian mythology. She's been on several digs in the Middle East, and took a job at the British Museum while she worked on writing up her findings. She never expected her work to follow her back to the present day, but it did when the Egyptian god Ammut burst out of an Anomaly. She was recruited to the ARC when Cutter realised that Anomalies existed throughout human history, and that they might be the truth behind all the myths of monsters.

Since joining the ARC team, Sarah spends most of her time in the lab, not the field. She helped Cutter develop his Anomaly Map, and has laid the groundwork for how the government might eventually make knowledge of the Anomalies public.

Of all the team, she's the most interested in the scientific potential of Anomalies; time travel could obviously revolutionise the study of history. Imagine being able to study ancient Egypt first-hand, or observing the first humans in the wild!

Awareness	3	Coordination	3	Ingenuity	4
Presence	3	Resolve	3	Strength	2

Skills: Athletics 1, Convince 2, Fighting 1, Knowledge 4 (Egyptology 6, History 6, Mythology 6) Medicine 2, Science 3, Subterfuge 3, Technology 2, Transport 2

Traits

- **Friends in Academia (Minor Good Trait):** Sarah's got contacts in universities across the world.
- **Phobia (Minor Bad Trait):** Insects. Why did it have to be insects?

Story Points: 12

CAPTAIN HILARY BECKER

BECKER "The place is swarming with her people."
LESTER "How many men have you got with you?"
BECKER "It's just me. Should be enough."
Episode 3.3

Captain Becker—he'd kill you before he answered to 'Hilary'—is the ARC's second head of security. His job is to keep the scientists and field teams alive—often despite the best efforts of the scientists and field teams, who charge into unsecured areas where trained soldiers fear to tread. It would all be so much easier if he could just shoot the bloody dinosaurs, but apparently that's not standard operating procedure.

He maintains an attitude of fatalistic black humour about the whole ARC project. They never specifically mentioned dinosaurs when they trained him at Sandhurst, but that's the mission and he'll complete it no matter what. He'd give his life without blinking if he had to.

Awareness	3	Coordination	4	Ingenuity	2
Presence	2	Resolve	4	Strength	4

Skills: Athletics 4, Convince 2, Fighting 3, Knowledge 3, Marksman 4 (Assault Weapons 6), Medicine 2, Science 1, Subterfuge 2, Survival 1, Technology 2, Transport 3

Traits

- **Authority (Minor Good Trait):** He's an SAS officer and he carries a big gun.
- **Brave (Major Good Trait):** +2 to Resolve tests to avoid fear.
- **Experienced (Special Trait):** Becker's a highly trained soldier.
- **Favourite Gun (Minor Good Trait):** It goes bang.
- **Minions (Major Good Trait):** Becker's in command of a squad.
- **By The Book (Minor Bad Trait):** There's a proper way to do things.
- **Obligation (Major Bad Trait):** Becker's a British Army officer, and his mission is to protect the civilian members of the ARC.

Story Points: 9

JAMES LESTER

"You spend your entire career making contingency plans for just about any crisis imaginable, up to and including alien invasion, and then this happens. So much for thinking outside the bloody box."

- Episode 1.1

The head of the ARC project, Lester is a government hatchet man and problem-solver. He's a career civil servant, a servant of the people who believes strongly that the people can't be trusted to know their own best interests. The country runs much more smoothly when people like him are in charge behind the scenes. He despises waste, inefficiency and stupidity; he dislikes the majority of his peers, considers his superiors to be incompetent, and has little patience with his underlings. In short, he's not a people person. He is, though, very, very good at making problems go away.

He's married with three children, which surprises those who have only dealt with him in an official capacity. He wears dark, tailored suits with brightly-coloured ties out of a misguided concession to being fashionable.

In his time at the ARC, Lester has had to put up with a team made up of unpredictable civilians and an existential threat to Her Majesty's Government that he can't quite believe himself. He's also had to defend the ARC from other factions within the civil service, like Christine Johnson. If these people only knew the trouble he's gone to for them...

Awareness	3	Coordination	3	Ingenuity	3
Presence	4	Resolve	5	Strength	3

Skills: Athletics 2, Convince 4 (Leadership 6, Diplomacy 6, Snark 6), Fighting 1, Knowledge 5, Marksman 1, Science 1, Subterfuge 3, Technology 1, Transport 2

Traits

- **Authority (Major Good Trait):** He's in charge.
- **Experienced (Special Trait) x2:** He's a government hatchet man.
- **Friends in High Places (Major Good Trait):** Is invited to Chinese embassy balls and has the PM on speed dial.

- **Minions (Major Good Trait):** That's you lot.
- **Wealthy (Minor Good Trait):** And a gold plated civil service pension, to boot.
- **By the Book (Minor Bad Trait):** He wrote the book.

Story Points: 6

OPERATIONAL RESOURCES

The Anomaly Research Centre's headquarters is a highly secure secret base, originally built as a communications centre during the Cold War. At the core of this stronghold is the operations room, a large circular area dominated by Connor Temple's Anomaly Detector (see page 124), a computer system that can detect and locate new Anomalies. A huge roll-up door leads from the operations room to outdoors—the operations room is the only space in the ARC big enough to hold some of the larger prehistoric creatures for testing, so they are sometimes forced to store animals here until better accommodation can be obtained (and as James Lester found out, sometimes it's quite useful to have a Mammoth on call). A ramp leads up from the operations room floor to a walkway. Armed guards patrol the walkway; in the event of an attack on the ARC, the operations centre must be protected at all costs.

Directly off the operations room is the climate-controlled laboratory. The environment in this laboratory can be adjusted to match almost any climatic conditions, from the hot, dry air of a desert to a subzero Arctic wilderness. The lab has its own air supply and can be sealed off from the rest of the building with the touch of a button. A large viewing window lets staff in the ops area observe the results of experiments.

Overlooking the operations room are laboratories and offices. Lester's office has the best view of the operations room. The office is a bland, anaemic room, lined with ring binders and without any personal touches. There is also a meeting room for round-table discussions of problems (also known as 'Lester and Cutter shout at each other for half an hour').

Also on the upper level are more offices and smaller laboratories. Each field or research team has their own room on this level. All the offices have access to the ARC's secure internal computer network, so they can view Anomaly records and the creature database. The ARC's laboratory facilities are of excellent quality and equipped with the latest scientific equipment.

At the end of the corridor here is the rest area and a small canteen, dating back to when this was a military base that needed to be manned constantly. These days, most of the ARC's staff work 9-5. A skeleton crew keeps monitoring the Anomaly Detector through the night (although it's programmed to automatically sound an alert if it picks up an Anomaly), while the field and security teams are on call 24/7.

On the level below is the well-equipped gym and even better-equipped armoury. The armoury contains more than just weapons (although it's got a lot of those, from tranquilliser guns and sidearms to machine guns, rocket launchers and grenades); it also has a huge stock of survival equipment. The armoury can outfit teams to survive in the baking deserts of the Silurian or the snowy wastes of an ice age. There are also CBRN suits, scuba gear and other protective clothing like body armour.

Only personnel authorised to carry weapons are allowed to withdraw weapons from the armoury. Every item is electronically tagged, and an alarm sounds if a weapon is carried out of the armoury room without the tag being disabled.

Also on the lower level are more laboratories, storage facilities and a backup power generator. This diesel-driven generator can keep the ARC going for up to a week without external power.

The Centre also recently acquired a custom-built holding area for prehistoric creatures, originally built in secret by

THE ANOMALY RESEARCH CENTRE

Using the Group & Base Trait rules on pages 44-48, the ARC has the following traits:

Good Traits:

- **Armoury**
- **Laboratory**
- **Minions**
- **Official Sanction**

It's also got *We Have The Technology*, but developed this Trait through research (page 125) instead of buying it. They pick up *Secure Base* and *Menagerie* in series 3, too.

The ARC's Bad Traits fluctuate over the series. *Demands Results* is a constant, but series 2's *Traitor* got replaced with *Future Doom* in series 3.

Oliver Leek. Rather than look a gift Orohippus in the mouth, the secret bunker is now used to store creatures that could not be returned through the Anomalies, such as the Dracorex and the woolly Mammoth.

WORKING FOR THE ARC

CUTTER "Lester sent you to spy on us?"

JENNY "I prefer to call it a management appraisal."

-Episode 2.2

The ARC has over fifty civilian staff to support the field teams. They can also draw on support from the SAS as needed. The organisation's annual operating budget is a 'mere' several million pounds, which Lester argues is a bargain, considering they've saved the human race from extinction at least once.

Staff in the ARC are assigned to one of five departments.

Field: The field teams are the ARC's primary means of dealing with Anomalies. They are kept small, to avoid alarming the public, and are composed of... 'experts' is the polite way of putting it. The truth is, no-one has any clue to how 'properly' handle an Anomaly. It is a problem that is completely unlike any other. The first field team was created entirely by chance, when Cutter and his associates ran into Claudia Brown and helped her contain the Forest of Dean Anomaly. Other field teams are similarly ad hoc.

Field teams need to be able to:

- **Work out where an Anomaly goes, and what's likely to come through it.**
- **Keep a situation under control, and prevent prehistoric monsters from running riot.**
- **Come up with ways to get said prehistoric monsters back where they came from.**
- **Spin the situation to the press and the civilian authorities so no-one asks any awkward questions.**
- **Stay sane and focused in the face of holes in reality and rampaging dinosaurs.**

It's an unlikely mix of Skills. In short, what field teams need are... your player characters.

Security: The security section protects the field teams and helps contain any dangerous creatures, as well as guarding the ARC facility itself. The security staff are drawn primarily from the Special Air Services. A single SAS squadron of 60 troops has been cleared to operate with the ARC, and consists of twelve-man teams who are rotated in and out of service as necessary.

Support: Support section contains necessary administration, like payroll and human resources, along with technical support, the vehicle pool, maintenance and repair, and research. The support section also monitors the news for reports of creature sightings, and deals with the logistics of transporting large, hostile monsters across the country in complete secrecy.

Research: Research in the ARC focuses on four key fields. Firstly, there is the problem of the Anomalies themselves—what causes them? How can they be detected more accurately? How does time travel work, exactly? Unfortunately, as the team don't have a handy tame Anomaly to play with, most of the physics team's work is extremely hypothetical. Any field team that brings back data about Anomalies is welcomed by the physics team. During her tenure at the ARC, Dr. Sarah Page works as part of the physics team.

The second line of research is zoological; analysing the creatures, plants and microbes that come through the Anomalies. The team here were hand-picked by Nick Cutter to study prehistoric creatures. The Anomalies are the greatest gift imaginable to palaeontologists, and this small team has learned more about dinosaurs and other prehistoric creatures in the last three years than they ever could have dreamed possible.

Connected to the zoological team is the threat analysis research group, set up by Lester. This team's brief is to ensure the country is protected against possible hazards that might come through an Anomaly. Initially, the team's focus was on biological hazards—what if a smallpox carrier blundered through an Anomaly and started an epidemic? - but now they are also investigating existential threats, like Helen Cutter's scheme to erase humanity from history.

Finally, the fourth team's role is to support the field teams. The backroom boffins experiment to find the best tranquillisers and containment tools to deal with dinosaurs, as well as building and maintaining gadgets

like the Anomaly Detector from Connor's designs.

Command: The command section consists of Lester and his immediate staff. They're responsible for running the ARC and reporting to Whitehall. The ARC is in an awkward place in the Home Office hierarchy, and Lester must regularly fight bureaucratic battles to keep control of his little empire.

VILLAINS

HELEN CUTTER

Age uncertain, mid-30s

CUTTER "Why are you doing this, Helen?"

HELEN "Because I've seen the final destruction of nearly every living thing on this once beautiful planet."

- Episode 3.3

Helen Cutter is an evolutionary biologist. She met and married Nick when they were both graduate students, and together they picked holes in the accepted theory of evolution. They both agreed that while evolutionary development through mutation and adaption was a fact, there were strange missing links and creatures found in the wrong time and place that suggested something else was going on. Solving this mystery became an obsession of Helen's. She and Nick were intellectual equals, but both were prone to obsessions and quixotic stubborn stands.

She also believed that humanity was on a downward slope in evolutionary terms, that we had grown too far and comfortable in our coddled technological society to adapt to sudden changes. She pushed herself physically, taking up rock-climbing and training in wilderness survival, where she met young Stephen Hart. They had an affair; by that point, Helen had adapted a utilitarian philosophy, believing that emotion and morality were just self-delusions we invent for ourselves to cover basic needs and drives.

Eight years ago, Helen found an Anomaly in the Forest of Dean and travelled through it into the past. No-one will ever know how long she spent in Earth's prehistory, wandering from Anomaly to Anomaly. She must have worked out ways to track the Anomalies, as she proved able to navigate her way back to the present day when she needed to. Initially, her goal was just to study evolution in all its forms, but when she discovered that the Anomalies linked to the future as well as the past, and that time could be changed, she embarked on a mad scheme to alter reality.

Helen knows the Anomalies better than anyone in the ARC. She's explored both the past and the future, and has acquired several pieces of future technology. The one prize that has so far eluded her is a full map of the Anomaly network...

Helen is manipulative and unsympathetic, but still has a soft spot for both Nick and Stephen. She considers herself to be smarter than them, but at least they both understand the greatness of her accomplishments. Most people she dismisses as stupid bovines, while she's an intellectual alpha predator. Her years in the past have made her into something savage and primal; she can be debating the morality of her position or discussing genetic engineering techniques in one instant, and flash into brutal violence the next.

Awareness	4	Coordination	4	Ingenuity	5
Presence	3	Resolve	6	Strength	3

Skills: Animal Handling 2, Athletics 3 (Climbing 5), Convince 3 (Bluff 5), Fighting 3, Knowledge 3 (History 5), Marksman 2, Medicine 2, Science 4 (biology 6), Subterfuge 4 (Sneaking 6, Sleight of Hand 6), Survival 5, Technology 3, Transport 2

Traits

- **Anomaly Sense (Minor Good Trait):** Helen always manages to find a way out.
- **Brave (Major Good Trait):** +2 to Resolve rolls to resist fear.
- **Future Tech (Major Good Trait):** Helen's picked up several bits of future technology in her travels.
- **Keen Senses (Major Good Trait):** +2 to Awareness rolls. Eight years of living in the wilderness of the past means that Helen's got keenly honed survival instincts.
- **Minions (Major Good Trait):** Her legion of clones.
- **Quick Reflexes (Major Good Trait):** +2 to Coordination for determining who goes first.
- **Eccentric (Minor Bad Trait):** Helen's spent many, many years wandering the primeval past. She's much more in tune with her primitive instincts than most people, she's much closer to being a predator. This can cause problems when she's trying to blend in with modern-day people.
- **Obsession (Major Bad Trait):** She's seen the end of the world, and is determined to stop it by wiping out humanity.
- **Time Shifted (Minor):** Helen's changed the past at least once.

Story Points: 6

THE CLEANER

The first "Cleaner" was a mercenary employed by Oliver Leek to collect dangerous creatures from prehistory. He was killed millions of years ago, dragged to his death by a Silurian scorpion. Before his death, Helen Cutter took a sample of his genetic material and used Future Technology techniques (see page 124) to clone him dozens of time over. These Cleaner-clones are genetically imprinted to be completely loyal to Helen, and would even kill themselves at her whim. Most of the clones died in an attack on the ARC, but that doesn't matter—she can always make more.

Awareness	2	Coordination	3	Ingenuity	1
Presence	2	Resolve	3	Strength	6

Skills: Athletics 3, Convince 2, Fighting 4, Marksman 2, Subterfuge 3, Survival 2, Technology 1, Transport 2

Traits

- **Face in the Crowd (Minor Good Trait):** Even though he's a big man, it's easy to overlook the Cleaner.
- **Tough (Major Good Trait):** Reduces all damage suffered by 3.
- **Obligation (Major Bad Trait):** Genetically imprinted to obey Helen's voice.

Story Points: 3

OLIVER LEEK

Age 33

"You really are a tiresome little man."
Episode 2.6

In the second timeline, Oliver Leek was James Lester's assistant instead of Claudia Brown.

Everyone believed Leek was an irritating little toad who fawned over his superiors and sneered at his subordinates, a jumped-up middle manager with delusions of grandeur.

It turns out that Leek's ambitions went way beyond getting promoted into Lester's job—he was secretly working with Helen Cutter to take over the country. Leek's mercenaries had captured a range of creatures from across time, and Helen had provided him with neural clamp technology (see page 131) to control them. He intended to hold the nation hostage with his menagerie of monsters.

Awareness	3	Coordination	2	Ingenuity	4
Presence	2	Resolve	4	Strength	3

Skills: Animal Handling 1, Convince 3 (Toadying 5), Knowledge 3 (Politics 5), Marksman 1, Science 2, Subterfuge 4, Survival 1, Technology 3 (Hacking 5), Transport 2

Traits

- **Authority (Minor Good Trait):** Leek's more of a leech, using Lester's political influence as his own.
- **Future Tech (Major Good Trait):** Reverse-engineered Neural Clamps provided by Helen, and a menagerie of monsters captured by his mercenaries and the ARC team.
- **Friends in the Shadows (Minor Good Trait):** Leek's got allies in the shadow world of clandestine intelligence and the criminal underworld.
- **Minions (Major Good Trait):** Mercenaries and, later, his 'Praetorian Guard' of mind-controlled Future Predators.
- **Obsession (Major Bad Trait):** World domination.
- **Cowardly (Minor Bad Trait):** He's jumpy around animals.

- **Unattractive (Minor Bad Trait):** Really, the whole world domination plot is overcompensation for not getting the girls.

Story Points: 6

CHRISTINE JOHNSON

See *Conspiracies,* page 243.

PLAYING IN THE ARC FRAMEWORK

The first question to be answered by the group is: do you want to play the characters from the TV series, or make up new characters?

If you're playing the TV characters, then grab their statistics from pages 51 – 60 and start playing. You don't have to follow the events of the series—your game could be set in an alternate timeline. Maybe Stephen Hart went with Helen at the end of Series 1, or maybe you want to explore the version of Series 1 that everyone except Helen and Nick experienced, the one in the timeline with Jenny Lewis instead of Claudia Brown.

Playing the TV show characters means everyone knows what your character looks and sounds like. To hone your impersonation of the characters, write down some appropriate lines from the TV show and try to work them into your in-game dialogue. However, don't get too hung up on the portrayal of the characters; the important thing is that everyone has fun.

If you're making your own characters, then you need to decide if your characters are replacing the TV show characters (*'in this timeline, my two-fisted investigative reporter joined the ARC instead of Nick Cutter'*) or if you're going to play another field team working alongside them. While there aren't any other field teams in the TV series, the Anomalies are growing more frequent and the ARC's operations will have to expand to cope. While Cutter and his team are off hunting Smilodons in Surrey, your player characters are the ones who go off to Loch Ness to hunt a Plesiosaur. The TV characters become non-player characters in the background of your adventures. Alternatively, your game could follow on from the end of Series 3, with your characters taking over now that Danny, Connor and Abby are lost in time.

Most ARC missions revolve around keeping the Anomalies secret and under control, and dealing with the conspiracies and plots targeting the ARC staff. Helen Cutter really has to be a recurring villain in any ARC game, but don't just retread the same ground explored by the TV series. Come up with your own nefarious plots.

DINOSAUR HUNTERS

Anomalies are starting to appear, doorways in time to worlds we can barely imagine. The Anomalies are conclusive proof that the past exists in a fourth dimension as real and solid as those we already know. Our job is to escort rich tourists through these Anomalies and bring them back alive. The clock's ticking. Let's get this dinosaur safari started.

It's said that if J. C. Pemberton II had been born in a log cabin, he would still have become a multi-millionaire. He wasn't born in a log cabin; he was born in his father's mansion in 1942, and he's a multi-billionaire. The Pemberton fortune started in oil drilling, but nowadays the family has interests in everything from military equipment and heavy industry to ecological engineering and sustainable planning. The chief shareholder and president is still old J.C. Pemberton II himself, clinging to power at the age of 69.

Pemberton's a driven man. In his younger days, his energy was legendary. He would work 18-hour days for weeks at a time, crossing the world time and again in his private jet. He was very much a hands-on boss; there are many stories about him traipsing into the boardroom covered in engine oil and mud. His four marriages all ended in very expensive divorces.

The one hobby Pemberton allows himself is hunting. If it moves, he's probably shot at it. Illegal safaris in Africa, hunting trips in the Arctic, the jungles of South America, even hunting sharks in the waters of the Caribbean with spear guns and scuba gear.

He's spent millions establishing wildlife preserves to keep the environmental lobbyists off his back so he can hunt in peace. Hunting is his one pleasure, his one real joy in life.

What do you do if you've hunted every known species that's worth hunting?

THE CRYPTID HUNTER

Dinosaur Hunters, Inc. (a wholly owned subsidiary of Pemberton Holdings) began twenty years ago, when Pemberton saw a report about a strange creature sighting in the Oregon woods. The report talked about a 'monster lizard', complete with blurry photographs of tracks in the mud. While a few hunters and woodsmen claimed to have seen the thing, their stories turned out to be exaggerated yarns. The whole incident was consigned to the pages of the tabloids and the conspiracy theorists, but Pemberton's imagination was caught by the idea of hunting a dinosaur.

Seven years ago, Pemberton suffered a severe stroke. He was in a coma for three weeks; it took him six months to walk again, and even the best doctors money can buy doubted he would ever recover. Pemberton pushed himself to keep going. He stepped back from the day-to-day running of the company to pursue his dream of dinosaur hunting. He hired scientists, investigators, palaeontologists and hunters and set them to work. Over the next four years, they combed the world looking for evidence, for proof that that creature sighting and others like it were not hoaxes or mistakes.

In a cave in Kenya, they found their proof – and something else. The team had tracked a flock of strange feathered lizards to the cave, and were shocked to discover the creatures were Sinosauropteryx, a breed of feathered dinosaurs that inhabited Asia during the Cretaceous Period. The team also discovered a shimmering, spinning portal in the middle of the cave. One of the team gingerly stepped forward to touch the portal – and a huge fanged monster stuck its head out of the Anomaly, grabbed the scientist, and devoured him whole.

Pemberton was overjoyed with this news. Not only were there genuine dinosaurs still alive on this planet, there were also time portals leading to other eras of Earth's history. A lesser man might have been shaken by this revelation, but not J. C. Pemberton II.

He saw the opportunity to make money.

DINOSAUR HUNTERS, INC.

Today, Dinosaur Hunters, Inc, is the most exclusive tour company in the world. You can spend twenty million dollars for a trip into space with the Russians, or you can spend even more and join one of Pemberton's invite-only tours. Clients of Dinosaur Hunters, Inc. are given a special mobile phone. When it rings, they must immediately get to the nearest airport, where they'll be met by a Pemberton jet that will fly them somewhere in the world. There, they'll be escorted by Dinosaur Hunters, Inc. staff to the hunting area, which could be anywhere: a jungle, a sewer network, a ruined industrial park, a desert. If they're very, very lucky, they might even get to go through an Anomaly for a hunt in the past.

To get a place on one of these tours, a client has to sign a disclaimer form, promising not to reveal anything about the experience to anyone – including any government – and indemnifying DHI against any claims for loss, injury, death or accidentally getting stranded in the Permian era. Clients are also banned from taking any souvenirs or trophies without the permission of DHI. Not all of the clients are hunters; some of them are tourists, scientists, explorers or just the super-rich who want to be part of the latest in-crowd.

Pemberton accompanies many of the tour groups, especially the hunting expeditions. The old man may be pushing seventy and half-senile, but he still loves to hunt.

USING DINOSAUR HUNTERS, INC.

Dinosaur Hunters, Inc can be used as a campaign framework, where the player characters are the staff – the tour guides, logistic experts and bodyguards who keep the show on the road. Their job is to find Anomalies, secure the area around them, and then escort super-rich VIPs on a potentially lethal dinosaur safari, all while keeping the whole operation secret and ensuring that their eccentric boss is happy. Suitable player characters are marked with a * symbol.

If you push the dial towards villainy, then you can use DHI as the opposition. As an adversary group, DHI represents the worst impulses of humanity. They're hunting dinosaurs for sport and treating the past as their personal playground.

DINOSAUR HUNTER CHARACTERS

J. C. PEMBERTON II

Age 69

Brilliant, cantankerous and eccentric, Pemberton's one of the hundred richest men on the planet. He talks like a Texas cowboy, and his public persona is that of an old Southern gentleman, but he's much more subtle than he initially appears to be. He has had to cede much of the control of his company over to his son, Junior, and to his long-term business partner, Clyde Hufflaw, since his stroke, but that just gives him more time to ride herd on DHI.

Pemberton claims to have a love of hunting. In fact, it is an obsession that stems from his childhood. His father, the first J. C. Pemberton, was a closed-off, reserved man who only connected with his children when out hunting. When Pemberton was fourteen, he was out hunting with his father and his younger brother Adam. There was an accident, and Adam was wounded by a rifle shot. He died a week later, and Pemberton's father never took his elder son hunting again. The pair never spoke a word to each other after Adam's funeral until the father died in 1961. For J.C. Pemberton, hunting is a way to reconnect with his vanished family; dangerous hunts also take on an element of atonement for him. It sometimes seems that the old man has a death wish, that he wants to die hunting like Adam did.

Awareness 4	Coordination 3	Ingenuity 5
Presence 4	Resolve 4	Strength 2

Skills: Animal Handling 2, Athletics 1, Convince 3 (Leadership 5), Craft 4, Fighting 1, Knowledge 3 (Business 5), Marksman 3 (Rifle 5), Medicine 1, Science 3 (Geology 5), Subterfuge 2, Survival 1, Technology 2, Transport 3

Traits

- **Authority (Major Good Trait)**: Being one of the richest men in the world has its privileges.
- **Minions (Major Good Trait):** It turns out you can get good staff these days, if you pay enough.
- **Wealthy (Major Good Trait):** He's a billionaire several times over.
- **Eccentric (Minor Bad Trait):** Pemberton delights in being odd.
- **Forgetful (Minor Bad Trait):** Pemberton's memory is fine. Perfectly fine. It's all these pills the quack doctors have him on.
- **Slow Runner (Minor Bad Trait):** You try fleeing a dinosaur when you're an arthritic 69-year-old.
- **Experienced (Special Trait) x 2:** He's been around the block a few times. Then, he bought the block, razed it to the ground, and built a strip mall.

Story Points: 3

CLYDE HUFFLAW

Age 64

Hufflaw is Pemberton's closest friend and chief ally in the company. When Pemberton first diversified the company away from the oil business and into other engineering fields, he recruited Hufflaw to manage the expansion. Hufflaw's diligent management of the company's finances was just as vital as Pemberton's drive and ambition to the ultimate success of Pemberton Holdings.

Hufflaw expected Pemberton to retire after the stroke (really, he expected Pemberton to retire years before that, but the old man is too stubborn to quit), and is ready to take over the running of the company for a few years. He encourages Pemberton to put all his remaining energies into DHI and leave the company in his own care. He's also kept the existence of DHI secret from the board of directors; if others knew that Pemberton was engaged in such a weird pursuit, it would raise questions about his competence.

Awareness 2	Coordination 3	Ingenuity 3
Presence 3	Resolve 3	Strength 2

Skills: Convince 3 (Leadership 5, Negotiate 5), Knowledge 4 (Politics 6, Economics 6, Management 6), Marksman 1, Medicine 1, Science 3, Subterfuge 3, Survival 1, Technology 2, Transport 2

Traits

- **Authority (Minor Good Trait):** He's highly influential in the company.
- **Face in the Crowd (Minor Good Trait):** A grey man in a grey suit.
- **Wealthy (Major Good Trait):** Multiple millions.
- **Experienced (Special Trait) x2:** An old hand at business.
- **Phobia (Minor Bad Trait):** He's terrified of air travel, which is a tremendous handicap in modern business.

Story Points: 3

"JUNIOR" J. C. PEMBERTON III

Age 34

Lightning doesn't strike twice. Pemberton II took his father's fortune and made vastly more money with it; Junior has the business sense of a stunned cow. He did inherit his father's ambition and incredible confidence, which is a disastrous combination. Junior is convinced that he's ready to run the company, and has numerous allies among the board of directors who see him as an easily manipulated pawn.

Junior uses DHI to impress clients and his coterie of friends and sycophants. He fancies himself as a big game hunter, and often gets in over his head. It is up to the DHI team to ensure that Junior doesn't get himself killed by a dinosaur or lost in the Miocene.

Awareness 2	Coordination 3	Ingenuity 2
Presence 2	Resolve 4	Strength 4

Skills: Animal Handling 2, Athletics 3, Convince 2, Fighting 1, Knowledge 1, Marksman 1, Science 2, Subterfuge 1, Survival 1, Technology 2, Transport 3 (Fast Cars 5)

Traits

- **Attractive (Minor Good Trait):** Tanned and well built. Attractive until he opens his mouth and sticks his foot in it.
- **Wealthy (Minor Good Trait):** Heir to a fortune.
- **Fresh Meat (Minor Bad Trait):** Maybe it's the rich food and expensive cologne.
- **Hell on Wheels (Minor Bad Trait):** Things go boom around him.
- **Impulsive (Minor Bad Trait):** Gets himself into trouble a lot.

Story Points: 3

JEAN GRANGER*

Age 29

Jean's official title is 'tour guide'; she's the one who greets the clients, keeps them safe, and brings them on safari. In practise, this means she's on point whenever anything goes wrong. She leads the team and co-ordinates their handling of any problems, all while keeping the clients happy. She started out working on safari tours in Africa, then switched to conservation work for a charitable foundation that was partly funded by Pemberton.

She prefers the animals to the clients, and has deep reservations about Pemberton and DHI. If something sinister is going on, though, then the best place for her to be is right here, close to the action, so she can ferret out the truth.

Awareness 4	Coordination 4	Ingenuity 3
Presence 3	Resolve 4	Strength 3

Skills: Animal Handling 3 (Reptiles 5), Athletics 2, Convince 3 (Fast Talk 5), Craft 1, Fighting 1, Marksman 2, Medicine 1, Science 1, Subterfuge 2, Survival 3, Technology 1, Transport 2

Traits

- **Animal Friendship (Minor Good Trait):** +2 to Animal Handling rolls when attempting to calm animals.
- **Authority (Minor Good Trait):** In charge of DHI's field operations.
- **Experienced (Special Trait):** She's highly trained.
- **Animal Lover (Minor Bad Trait):** Can't stand to see animals mistreated.

Story Points: 9

HENRY RIDENOUR*

Age 31

Henry's been a professional bodyguard since he got out of the army. He's a gentle man; he somehow manages to be quiet and unassuming despite having the body of a pro wrestler and standing two meters tall. His role on the team is to protect the clients; half the time, that means pulling them out of the way of rampaging dinos or rescuing them from quicksand, but a large part of the job is dealing with human threats. Kidnappers, militia, corporate assassins, thieves, spies... a longboat full of lost Vikings on one occasion... Anomalies don't always open in safe places. If a client has paid to see dinosaurs, and the only portal is in the middle of some African warzone, then it's up to Henry to get that rich client in and out of the warzone without anyone getting killed.

Awareness 3	Coordination 3	Ingenuity 2
Presence 2	Resolve 4	Strength 5

Skills: Athletics 3, Convince 2, Fighting 4, Knowledge 2, Marksman 3, Medicine 2, Science 1, Subterfuge 3 (Sneaking 5), Survival 1, Technology 1, Transport 2

Traits

- **Brave (Major Good Trait):** He's seen worse than any dinosaur.
- **Instinct (Minor Good Trait):** Always sticks close to the client.
- **Experienced (Special Trait):** Two tours of duty and years as a bodyguard add up.
- **Obligation (Major Bad Trait):** Sworn to protect the clients, even at the cost of his own life.

Story Points: 9

MARTIN STEADMAN*

Age 42

DHI's business model involves smuggling the super-rich into unlikely places to send them through unstable time portals, and that requires a special Skill set. Martin's a con artist, a computer hacker, a grifter and a thief. He's been involved in all sorts of illicit activity. Drugs smuggling, arms smuggling, corporate espionage, extortion, kidnapping, he's done it all. Now, he puts those criminal Skills to use for DHI. The company's activities always skirt the edge of the law, when they're not completely and unquestionable illegal.

Martin has a network of contacts across the globe who can provide him with local assistance. If a portal opens up in the wilds of Siberia, and the client's in Paris, then it's up to Martin to charter a flight from Paris to some abandoned Soviet-era airstrip in the tundra and get the client to the Anomaly before it's too late.

There's one part of his job description that the clients aren't told about. Martin's in charge of ensuring that DHI stays secure. No-one is allowed to take samples, or souvenirs. You don't get to keep the baby dinosaur as a pet, or take photos without permission. Several clients have tried to break the rules; in such cases, Martin has stepped in to steal the offending material back.

Awareness 3	Coordination 4	Ingenuity 4
Presence 3	Resolve 4	Strength 2

Skills: Athletics 2, Convince 3 (Fast Talk 5, Lie 5), Craft 2, Fighting 1, Knowledge 2, Marksman 1, Medicine 1, Subterfuge 4 (Sneaking 6, Lockpicking 6), Survival 2, Technology 3 (Electronics 5), Transport 2

Traits

- **Breaking and Entering (Major Good Trait):** He's the man in the shadows.
- **Friends in the Shadows (Major Good Trait):** He knows people everywhere.
- **Lucky (Minor Good Trait):** Martin's got the devil's own luck.
- **Experienced x2 (Special Trait):** He's been through a lot.
- **Dark Secret (Minor Bad Trait):** Although Pemberton's lawyers have dealt with most of Martin's outstanding arrest warrants, there are still a few out there.

Story Points: 6

JOY OKAZAKI*

Age 31

Joy's a palaeontologist; her role on the team is to tell the clients what they are seeing, and ensure that they don't tackle anything too dangerous. This job is a dream come true for her – she gets to see dinosaurs in their native environment. The scientific possibilities are boundless, or at least, they could be. Pemberton doesn't give a damn about palaeontology as a science, just as a means to an end.

One thing the team doesn't have is an expert on the Anomalies. DHI has a research division who are investigating the time portals, but they are forbidden to have any contact with the field team. Joy's started to look into the Anomaly phenomenon herself in secret, but she's a dinosaur expert, not a physicist. If she's going to crack this problem, she'll need help.

Awareness 3 Coordination 3
Ingenuity 4

Presence 3 Resolve 3
Strength 2

Skills: Animal Handling 2, Athletics 2, Convince 1, Knowledge (History) 3, Marksman 1, Medicine 3 (First Aid 5), Science 4 (Palaeontology 6), Subterfuge 2, Survival 2, Technology 3, Transport 2.

Traits

- **Attractive (Minor Good Trait):** Normally hidden behind a lab coat and protective goggles.
- **Friends in Academia (Minor Good Trait):** She's got contacts in universities.
- **Experienced (Special Trait):** Top of her field.
- **Insatiable Curiosity (Minor Bad Trait):** How do Anomalies work? Where do they go? Why is the Anomaly research team not part of DHI? What's Pemberton up to?

Story Points: 9

CHAD PLUMMER*

Age 23

If it's a vehicle, Chad can drive it. He's a wizard behind the wheel of a car, but he's also a qualified pilot and sailor. He's driven everything from APCs and tanks to helicopters and hovercraft. He's an adrenaline junkie; the faster it goes, the better. His job on the team is to help get the clients in and out of the danger zone. Where possible, the team uses a custom-built humvee for transport on the far side of the Anomalies, but it's not always possible to get "The Beast" on site in time. In such cases, the team must go on foot or Chad has to find alternative transportation.

Chad's enthusiasm for risk often causes problems for the team. Say a celebrity wants to go skinny-dipping in the Silurian shallows. Before the rest of the team can shout 'no, you'll get eaten by scorpions', Chad's already grabbed his surfboard and hustled the client out into the water.

Awareness 3	Coordination 5	Ingenuity 2
Presence 2	Resolve 3	Strength 2

Skills: Athletics 1, Convince 2, Fighting 1, Marksman 2, Medicine 1, Subterfuge 3 (Sneaking 5, Carjacking 5), Survival 1, Technology 3 (Repair 5), Transport 4 (Cars 6, Helicopters 6)

Traits

- **Demon Driver (Minor Good Trait):** He likes it when things go fast.
- **Favourite Gadget (Minor Good Trait):** The Beast.
- **Quick Reflexes (Major Good Trait):** He's got fantastic reflexes.
- **Eccentric (Minor Bad Trait):** He loves to show off.
- **Impulsive (Minor Bad Trait):** His mouth and hands are faster than his brain.

Story Points: 12

OPERATIONAL RESOURCES

Dinosaur Hunters, Inc. has a head office in an anonymous warehouse outside Houston, but the team rarely get to see the place. If you work for DHI, then you live in a series of airport hotels and intercontinental flights. Today, you're bringing two Senators through an Anomaly in Nebraska (and one of the Senators left his heart medication on the wrong side of the time portal); tomorrow you're flying to China, where you need to smuggle an ex-Taiwanese software billionaire into Tibet.

On the bright side, the company can draw on the resources of the Pemberton Group. It's not that money is no object – DHI needs to make a profit – but the team can throw cash at a lot of problems, and has the best equipment money can buy. Being

BASE

GOOD

- **Armoury: The Pemberton Group provides military-grade hardware to DHI.**
- **Vehicle Pool: Planes, trains, automobiles, and the Beast.**
- **We Have The Technology: DHI can detect Anomalies across the world, and also have hand-held Anomaly detectors.**
- **Wealthy: The full backing of an eccentric billionaire, as long as he stays in control of the board of directors.**

BAD

- **Boss from Hell: Between J.C. Pemberton II, his son Junior, and the cavalcade of spoiled celebrities and troublesome clients, DHI has this Trait in spades.**
- **Criminal: Dinosaur Hunters, Incorporated breaks the law on a regular basis. Technically, going through Anomalies isn't illegal, but getting clients to the Anomalies in time often means doing highly illegal things.**

a private organisation on the wrong side of the law means there are no restrictions on what the team can use to complete a contract – as long as the client gets his tour of prehistory, anything goes.

THE BEAST

The Beast is the team's customised humvee. It's tough enough to withstand a charging Triceratops, it can drive in almost any terrain, and it's got storage compartments full of tranq guns, medical supplies, backup Anomaly Detectors and other survival equipment. It's got a self-destruct system, consisting of a big block of plastic explosive, so it doesn't pollute the time-stream if the team is forced to abandon it. It even floats (or, at least, sinks slowly with style).

The Beast can also be dropped via parachute from a cargo plane, although getting it back again can be problematic.

THE BEAST

Armour: 6 **Hit Capacity: 18**

Speed: 7 **Size: Huge**

Fully Enclosed, Off-Road, Powerful, Fast

DHINET

DHINet is the company's ultra-secure private computer and satellite phone network. To ensure that the company stays out of reach of government surveillance and corporate espionage, Pemberton invested millions into building a secure network. The characters receive updates about clients and Anomalies via DHINet, and it's up to them to bring the two together.

DHI does not work through Anomalies – radio signals cannot pass through the portals. However, DHI's researchers are working on a cable relay station that could be deployed to link teams in the distant past to the present day.

WORKING FOR DINOSAUR HUNTERS, INC.

When an Anomaly is detected, the team are contacted via DHINet. They are given the location of the Anomaly and, if they are lucky, its estimated time to collapse (the DHI scientists have developed a more sensitive method of detecting changes in Anomaly magnetic fields than the ARC staff, giving them a better chance of estimating how long before an Anomaly closes).

They are also given the location of the client or clients, chosen on the basis of geographical proximity to the Anomaly and their position on the waiting list. The team's responsibilities are to collect the client, secure the Anomaly site, bring the client through the time portal, give him a tour of the past (depending on the client, this can be anything from 'a gentle stroll through the prehistoric forest' to 'bring down a T-Rex') and get him back before the Anomaly closes.

What can go wrong? Oh, nothing much, just things like...

- **The Anomaly is in a war zone, the middle of the jungle, a public place, 200 metres underwater or somewhere equally inaccessible.**
- **Getting to the Anomaly means stealing a plane, bribing the local chief of police, fighting past local militia.**
- **The client is the target of paparazzi, assassins, spies or other troublemakers.**

- **The client is an idiot who wanders off into the Jurassic jungle, or demands to ride on a Velociraptor, or has a religious experience and decides to stay in the past.**
- **The Anomaly starts closing ahead of schedule.**
- **J.C. Pemberton comes along on the trip, and goes hunting dinosaurs...**

Remember, the clients are paying staggering amounts of money. They expect top-class service at all times, so smile and try not to murder them.

VILLAINS

MIRIAM DULLES

Age 44

Miriam Dulles is J.C. Pemberton II's third ex-wife, between his first divorce lawyer and the 19-year-old beauty queen. Miriam had her own business empire before she met Pemberton. Their match was a strategic alignment of financial interests coupled with mutual lust and ambition. It lasted five years before the cracks started to show; the marriage collapsed in public at the launch of Pemberton's new yacht. Instead of swinging the bottle of champagne at the boat, she tried to break it over Pemberton's head.

Since the (messy, contested, drawn-out and very expensive) divorce, Dulles and Pemberton have loathed each other. She still has a large stake in the Pemberton Group, so most of their conflicts happen in the boardroom. Miriam is looking for a way to remove her ex-husband completely from his own company, either by proving he's incompetent or mentally unstable, or by leading a boardroom coup. She recently discovered that the company is pouring millions into something called DHI...

Awareness 4	Coordination 3	Ingenuity 3
Presence 4	Resolve 5	Strength 2

Skills: Convince 4 (Negotiate 6), Fighting 2, Knowledge (Law) 4, Subterfuge 2, Survival 1, Technology 2, Transport 2

Traits

- **Empathic (Minor Good Trait):** +2 to Awareness when trying to discern motives.
- **Friends in Politics (Major Good Trait):** She knows people in Washington. Important people.
- **Minions (Major Good Trait):** Lots of them, mostly lawyers.
- **Wealthy (Major Good Trait):** She's rich.
- **Voice of Authority (Minor Good Trait):** +2 to Presence when ordering people around.
- **Experienced (Special Trait):** Runs her own corporation.
- **Adversary (Major Bad Trait):** J.C. Pemberton II.
- **Code of Conduct (Minor Bad Trait):** She's determined to destroy her ex-husband through legal means.

Story Points: 3

JASON LOVE

Age 20

If you're not a 15-year-old girl, you've probably never heard of Jason Love. He's a manufactured popstar, engineered to maximise his appeal to the target demographic. He's sold millions of MP3s in the last year, his concerts fill the biggest venues, his fans obsess over every public appearance and stalk him in private. There isn't anywhere on Earth that Jason can go where he won't be recognised by fans.

Jason's one of DHI's biggest clients. He's got a standing contract with the company; if an Anomaly opens up within five hundred miles of him, he wants in. He claims that prehistory is the only place he can relax. Unfortunately for his handlers and the DHI team, Jason's hyperactive and doesn't like being told what to do. He causes more problems than any other single client.

Awareness 2	Coordination 3	Ingenuity 2
Presence 4	Resolve 4	Strength 2

Skills: Athletics 2, Convince 3, Craft 4 (Singing 6, Dancing 6), Fighting 2, Subterfuge 3 (Sneaking 5), Survival 1, Technology 3, Transport 2

Traits

- **Attractive (Minor Good Trait):** He's dreamy.
- **Cowardly (Minor Bad Trait):** Jason panics easily.
- **Distinctive (Minor Bad Trait):** Fans all over the world.
- **Maverick (Minor Bad Trait):** Don't tell him what to do.

Story Points: 3

CONTROL

Age ??

The DHINet is supposed to be completely secure. Pemberton's technicians assure him that no-one – not the NSA, not the Chinese, no-one – can hack into the network. So who is the mysterious voice on the telephone that refers to itself only as Control? So far, all Control has done is offer the occasional piece of useful advice to the field team in emergencies, warning them of incoming threats or unstable Anomalies, but the existence of this electronic intruder implies that the company's security may be compromised...

PLAYING IN THE DINOSAUR HUNTERS FRAMEWORK

The Dinosaur Hunters framework offers a more light-hearted approach to Primeval games. The basic structure is the same – Anomaly opens, dinosaurs come out, player characters investigate and contain – but this time, they've got to babysit troublesome celebrities and clients. DHI has a global reach. In one game, the characters are bringing a billionaire investment fund manager into Afghanistan so he can see a herd of Mammoths; next week, they're parachuting into Antarctica with a wealthy biochemist so he can examine Silurian pond scum. There's plenty of scope for comedy between the eccentric showbiz clients and the requirement to keep DHI a secret from Pemberton's enemies (and everyone else, too).

For a more serious game, the clients can be unpleasant instead of funny, with more sociopathic politicians and arms dealers, and the drop zones more dangerous. There is also the possibility of conspiracy – what does Pemberton want out of Dinosaur Hunters, Inc.? Is this just a weird form of boutique time-travel tourism, a way for him to find new things to hunt, or one last great adventure before he dies? Or is DHI a cover for some other project, like a survey of the Anomalies in preparation for an attempt to change the timeline?

PLAYING THE GAME

If you've never played a roleplaying game before, then read all of this chapter. If you're an experienced player, then you can skip the first half and go straight on to the advanced techniques on page 79.

WHY ROLEPLAY?

You've probably played computer games that call themselves 'roleplaying games' before. The big difference between this game and those computer games is that we use imagination instead of glitzy graphics. The big advantage is complete flexibility—you can do *anything* in a tabletop roleplaying game. You create your own characters and your own stories, and those stories can take you anywhere. You play with your friends, sitting around a table and using your imaginations, instead of relying on a computer game to do everything for you. You're the ones who make and shape the story, and you're limited only by your own ingenuity and creativity. It's collaborative storytelling and open-ended adventure... and it's immensely fun.

You don't need to be an actor, or dress like your character, or be an expert on dinosaurs to play this game. You just need to stretch your imagination.

WHY USE RULES?

So, if this is 'collaborative storytelling', then why use rules and dice? Can't you just decide what happens?

The short answer is yes, you can just choose what happens, but the rules fulfil three very important purposes.

Firstly, the rules give challenge and uncertainty. You can't just declare that your character outwits the bad guys, defeats the T-Rex and saves the day—you've got to do it within the rules of the game. You need to be lucky, or else arrange events and gather resources so you'll win even if you're unlucky.

Secondly, the rules give structure. Collaborative storytelling sounds great, but it can fall apart into an argument or get dominated by one person's ideas. The rules provide a framework for your story and make sure that all the characters get an equal chance to shine.

Thirdly, the rules work like a 'physics engine' for the game. They make sure that everyone can agree on how strong one character is, or how dangerous a dinosaur is. It keeps everyone on the same page, so to speak.

RULES ARE MEANT TO BE BROKEN

Don't let the rules slow things down. Everything in the game can be accomplished with the same basic rule—throw two dice, add Attribute + Skills. Most of the time, the Gamemaster will help you with these rules and how to use them, but don't worry too much about following everything to the letter. The rules are there to ensure everything runs smoothly, but if you pause in the middle of a desperate chase to look something up, you're going to lose the flow and the suspension of disbelief.

Simply put, don't worry about it. Run with it, and remember, the Gamemaster is here to help and to keep things running smoothly.

TALK!

If there's one bit of advice we can give you, it's to talk about the game. Discuss it with the GM, tell him what you want to see in the game. If you want more dinosaurs, or more intrigue, or more time travel, let the GM know. Talk to the other players, too—speculate on what's going to happen next, make plans for future sessions, think about how your characters relate to each other. Talk to people who are fans of the series—maybe they'd like to join the game too. Good communication is vital to the health of a good game.

DON'T CHEAT

On the other hand however, you shouldn't cheat. Don't use out-of-character knowledge—just because you know who Helen Cutter is doesn't mean your character does. Don't hide your dice rolls, or 'forget' to mark off a Story Point. Cheating takes the fun out of the game. If it's a really crucial moment, and your character is looking like he's going to get eaten, it's not really your place to cheat. Characters die, they get fed up and leave, and you move on—you get a new character who may be even better than your last, you never know. People die all the time in *Primeval*. If you think you're going to get killed, go out fighting or doing something suitably heroic. If you do something memorable and the odds were really against you, the Gamemaster will reward you with Story Points or other cool stuff for your next character.

It doesn't mean that cheating doesn't go on in the game, but this is purely up to the Gamemaster. If a situation is dire, or if you're about to uncover the villain's plot way too early in the story, the Gamemaster may fudge some rolls. They won't tell you about it but any cheating done this way is for the benefit of the whole game. Having your characters killed too early because you've done something silly, or ruining the plot, will spoil the game for everyone, so there may be some bending of the rules a little. It comes with the territory. It won't happen often, and the Gamemaster has the final say, but they're the only ones who should be 'cheating'.

CREATING YOUR CHARACTER

"The fate of the nation, possibly of the world, hangs on what we do here. It is not a place for chancers and wide boys, and we don't recruit off the street.

Well, actually we did, but we don't anymore."

- Episode 3.5

When making your character, think of how you'll fit into the group. Don't hog the spotlight or come up with a character who won't play well with others. A big game hunter who shoots every dinosaur on sight might sound fun to play, but it will annoy the other players if your first reaction to everything is to open fire. Moderate your ideas to fit in with the other characters, toning them down if necessary. A big game hunter can be a fine character, and you can get into fun arguments about whether or not a particular time-displaced creature needs to be put down, as long as you're willing to compromise and not always shoot first.

In most games, you should create your character after talking with the other players, or even make creating

characters a group activity for the first game session. The game works best if the different player characters can work together, but also play off each other in interesting ways.

Make sure your character is useful. Be specialised, but not *too* specialised. For example, every group needs:-

- **Someone who's good at fighting**
- **Someone who's good at talking and bluffing**
- **Someone with science and research Skills**
- **Someone who can handle animals**
- **Someone who can sneak around and spy on people**

(You can combine different roles, of course.) Don't try to do everything yourself, but make sure you're not completely focused on one thing.

Come up with a backstory and a personality for your character. You don't need to write a whole life story—just one or two ideas is fine to start with. You can build on that during play.

PLAYING YOUR CHARACTER

SARAH "Is there something going on between you two?"

JENNY "It's...complicated. Apparently he used to like someone who looked like me, well... actually she was me, only she existed on a different evolutionary time line."

SARAH "So, no baggage, then?"

- Episode 3.3

When playing the game, some people like to talk 'in character', while others just describe what their character says and does. In practice, you'll find yourself switching back and forth depending on what's happening in the game. If you're just dealing with a minor matter, like convincing some civilians to clear the area before they get eaten by something Cretaceous, then you can just give a vague outline of what your character says and roll the dice. If roleplaying is the focus of the scene—say, you're trying to persuade another character not to jump into an Anomaly in pursuit of his nemesis—then it's best to act out what your character says and does.

Be dramatic, but not inappropriate. Big action scenes and dramatic confrontations are great, but build up to them. If you disagree with a non-player character, don't jump straight to physical violence. Go from arguing to a shouting match to threats and then to physical violence.

Be imaginative. Don't rely on the GM to come up with everything. Instead of saying '*I roll Science to work out what the dinosaur is*', describe how you're

doing it; what sort of clues do you find? What tools do you use? Come up with original approaches to problems instead of doing the same thing over and over.

Take the game seriously. By all means, make jokes, but remember that your character is supposed to be a part of the game world. If you taunt the dinosaurs, expect to get eaten. If you run down the street carrying a sniper rifle, people will react to you in a very different way to normal.

Try to involve the other player characters in whatever you're doing. Unless it's important, don't keep secrets from them or run off on your own all the time. Look for ways to work together as a group, and find ways for the other player characters to use their Skills and get spotlight time.

Above all else—relax and have fun. Roleplaying games are about exploring a mystery and telling a story with your friends, and you can't get that wrong.

ADVANCED TECHNIQUES

This section is aimed more at experienced players. Once you've played a session or two, try putting some of these techniques into use.

RESEARCH & INVESTIGATION

"The code is simple numerical substitution. Basic stuff, but clever enough to keep out prying eyes. It's written by a Professor John Morton. He was a military scientist. His team came here to do meteorological tests but then something happened. They found something in the woods, but Morton doesn't say what. Listen to this:"

"There's no one left. The others are all dead. God help me, it's happening again. They're here..." That's where it ends."

Episode 3.6

A big part of any *Primeval* game is investigation. You've got to track down the Anomalies, work out what came through and how to get it back to where it came from, and work out what the mysterious conspiracies are doing to stop you. That's all research and investigation.

Investigation games are all about finding and interpreting clues. You find clues by asking the right questions and/or using your Skills. The GM may have a chain of clues set up for you to follow, or he may expect you to piece together what's going on, but either way, the thing to do is to find clues. Ask questions, poke around, search for evidence and use your Skills (especially Knowledge, Science and Technology) to analyse anything you find. Take risks to find clues—if there's a dangerous dinosaur in a forest, then someone has to go in after it, and that someone is you. If you've detected an Anomaly in a secret military base that's surrounded by guards, then the guards are a challenge to be overcome, not a reason to give up. If you're stuck, it's because you haven't found enough clues. (Remember, if you're totally confused, you can spend a Story Point to get a clue.)

When questioning witnesses, remember that most of them will be confused, scared or angered by their experience. They have no idea about Anomalies or prehistoric monsters, so don't tell them any official secrets or get them into more trouble. Find out what they know by asking them questions, then find a cover story to deflect further suspicion. Look for ways to approach non-player characters and win their trust. If you've got a low Convince Skill, your character won't have much chance of charming a witness into talking—but if you discover that the witness is a classic car enthusiast, then maybe the GM would let you use Transport instead of Convince when you discuss the best way to paint over Deinonychus claw marks.

Some problems are 'mysteries of the week', to be solved in a single game session. Others are longer plot arcs that will take weeks or months to solve. The difference between the two will be clear in play—if you're making no progress on a mystery, and you've scoured the place for clues, then it's probably a longer-term plot that will take several sessions to unfold.

Take notes. Draw diagrams. Do research outside the game—if someone's breeding sabre-tooth tigers, then you can look up real-world information about breeding tigers and keeping big predators in captivity. If you suspect a conspiracy is trying to clone dodos, then look into how DNA and cloning techniques work. *Primeval*'s a sci-fi action series, but temporal Anomalies aside, there's real science underlying much of the setting.

ACTION

In most roleplaying games, the player characters are fighting enemies that are roughly their equals. You might run into criminals, terrorists, armed guards, insane cultists or other human or human-like foes. That's not the case in *Primeval*, where the average enemy is twelve metres long and weighs about six tons. One punch or getting winged by

gunshot isn't going to take your character out, but one snap of those mighty jaws and you're gone. If you try going toe-to-toe with a monster that's ten times bigger, stronger, faster and nastier than you, you're going to get eaten.

Guns help, but they don't solve everything. Firstly, if you shoot a big dinosaur, you're unlikely to kill it outright unless you use an awful lot of firepower, and lots of firepower attracts unwanted public attention. ('*There's a python loose in the London sewers...yes, a python. Pay no attention to the sixteen special forces troopers armed with rocket launchers.*')

Secondly, wiping out the dinosaurs causes Temporal Damage. Thirdly, and this is not to be underestimated, shifting six tons of dead dinosaur is no small task.

Action scenes in *Primeval*, then, aren't about hiding behind crates and taking pot-shots. You'll need to get the prehistoric monsters away from the public and back to the Anomalies. That means getting the monsters to chase you, it means using the environment, and treating monsters as puzzles to be solved, not enemies to be beaten by force.

CHANGING HISTORY

STEPHEN "In my opinion evolution can stand a little interference."

CUTTER "You want to play Russian roulette with our future? Go ahead. But don't expect me to help you..."

Episode 2.1

In *Primeval*, history is mutable. If something changes in the past, the changes echo unpredictably across time to the present and future. Even the smallest change can alter the present day—kill an insect in the Jurassic, and somehow, the loss of that insect and all its trillions of descendants will alter the present day.

It might be a small change, like the colour of your car changing from yellow to red, or making bacon taste slightly different to the way you remember it. It might be a bigger change, like erasing someone from history so that another possible version of that person steps into their shoes. Make a big enough change, and you could end up changing the destiny of humanity.

Any change in the past causes Temporal Damage; the more Temporal Damage, the bigger the chance of something bad happening. Temporal Damage

is caused by changing the past, by travelling through Anomalies, and by failing to return creatures to their 'proper' time. There's a whole chapter of rules on running Temporal Damage (see *Anomalies*, page 154).

You can remove Temporal Damage by correcting the damage to the timeline, by putting creatures back where they should be and by minimising your changes to the past. You can also remove Temporal Damage by pointing out closed time loops, places where changes to the past were 'meant' to happen.

COVER-UPS

The Anomalies have to be kept secret, and the public protected not only from slavering carnivorous time-shifted monsters, but also from knowledge of the existence of slavering carnivorous time-shifted monsters. Someone has to do what Jenny Lewis does and convince people to ignore the evidence of dinosaurs and time portals. You have to conceal the physical traces of monsters, convince witnesses not to talk to journalists, and ensure that no-one takes photos or videos of the creatures.

The more exposure, the more likely it is to cause problems for you. Exposure is measured in Exposure Points (and again, there's a whole toolkit of rules for running exposure—see page 135 in *Coverups*). You get Exposure when witnesses see dinosaurs, when the monsters leave physical traces of their presence, and when the media gets hold of proof of the Anomalies. You can remove Exposure Points by convincing witnesses not to talk, by destroying or discrediting proof, or by convincing the media not to report what they've found out.

WORKING AS A GROUP

Your characters are part of a team. Find ways to combine your Skills and support each other. If you can, look for opportunities to bring other player characters in on the action. Find ways to make them look cool. If you come up with a plan, make sure it relies on at least one other player character. If a player is sidelined by events, try to bring them back into the game. For example, if a character is severely wounded and doesn't have the Story Points to keep going, then either give them some of your Story Points with an inspiring speech, or else find something for them to do that doesn't rely on combat. A character with a broken leg could start researching the monster-of-the-week on a laptop.

Disagreements and conflicts between player characters are great and add drama, but don't let inter-character strife get out of control. The main focus of the group should always be on dealing with the problem at hand—even when Stephen and Nick were feuding over Helen Cutter, the ARC team were still battling the Anomalies. Don't go off on secret missions or sneak off on your own every session.

If your Group Framework is a military organisation or some other group with ranks, then those in charge shouldn't abuse their authority, and subordinates shouldn't always disobey. For example, if you're playing Nick Cutter, you've got

the authority to boss other members of the team around. That doesn't mean you can order poor Connor to go first all the time so the dinosaurs eat him before they get to you. You should use your authority to give the other players things to do and keep the group motivated and focused. Lead, don't dictate.

CHARACTER PLOTS

CONNOR "Anyway, these movies are all the same. The heroine spends the whole time chasing some handsome creep then finally realises she's been in love with her whacky but lovable best friend all along."

ABBY "I see your point. I mean, that's not going to happen in real life, is it?"

Episode 2.2

Most game sessions are about the group, not individual player characters. Character Plots are subplots that show off or develop some aspect of your character. The GM might introduce some character plots for you based on your backstory or personality, but you should also come up with your own ideas for character plots and suggest them to the GM. An excellent example of a character plot is Connor's relationship with Caroline Steel in Series 2. It gives Connor more of a life outside the ARC and creates tension with Abby—and it's a great plot hook for the GM to exploit by making Caroline a secret spy for the opposition.

Other character plots include:-

- **Trouble with family members (Abby's brother, for example)**
- **Problems at home (Connor has to move in with James Lester)**
- **Doubts about the group's purpose (Stephen's angst about whether or not the Anomalies should be kept secret)**
- **Conflicts that are best resolved between game sessions (Lester's political battles to keep the ARC independent)**

Your character plots may only get a short scene in each game session, or only show up once every few games. The more you involve the other characters in your character's plots, the more time your plots will get. Make interesting complications for the group! Think of ways that your character plots can bring in other characters or make challenges for the whole team. Give your GM nasty ideas—if you help the GM put your character through an emotional wringer, it'll paradoxically be more fun for you.

DOWNTIME

The game doesn't have to stop just because you've finished playing for the night. The game focuses on the exciting moments of your character's life, when you're out hunting Anomalies and running away from monsters, but there's more to the game than that. Between game sessions, you can cover 'downtime' events with the GM. The usual method for doing this is via email. During downtime, you briefly describe what your character is up to when they're not having adventures. We don't mean '*my character goes to the shops, pays his mortgage, and feeds his pet dodo*'—you can do interesting things in downtime too, like research ongoing mysteries, pursue character plots, hone your Skills or get into new sorts of trouble.

Use downtime to explore elements of your character that haven't come up in the game so far. For example, if you've got Friends in Academia, but none of the group's adventures have involved the university so far, then during downtime you could visit your friends, establish their personalities for the GM, and maybe start a character plot that will bring them into the game.

Downtime can also be used to advance character plots.

CONSPIRACIES

Monsters don't conspire. It's a human evil.

The Anomalies are immensely powerful, and that makes them valuable. Your group isn't the only faction who knows about the Anomalies, and by investigating the rifts in time, you've made enemies. Conspiracies are always long-term plots that will take weeks of game play to unravel. If you find a trace of a conspiracy, investigate it as best you can, but remember you're not going to get to the bottom of it easily.

The best conspiracies are ones that intimately involve the player characters. Give the GM plenty of juicy plot hooks to use against you, and trust no-one....

ACTION

"Okay, here are our options.

Either we run for it and they tear us to bits, or we hold out here as long as we can and then they tear us to bits.

I didn't say they were good options."

Episode 3.8

This chapter covers all the rules you'll need to play *Primeval*. These rules are pretty simple—really, almost everything comes down to variations on the same basic formula. In every situation, you follow these steps.

1. **The GM describes what's going on.** The Gamemaster briefly describes where the characters are, what they can see (and hear, and smell) and what's going on (as far as they know, anyway).
2. **The players decide what they're going to do.** The players choose what course of action they're going to try. Depending on circumstances, the players may be able to talk amongst themselves and carefully plan their next move (say, they've just found an Anomaly in a building site and are discussing the best way to keep the public out of the area) or each player might have to make a snap decision on his or her own about what their character does (a Swarm of flesh-eating bugs crawl out of the Anomaly! What do you do?).
3. **Work out which (if any) rules apply.** A lot of the time, there's no need to resort to the rules. If a character is just trying to open a door, or talk to someone, or read some research notes, or drive safely to an Anomaly site, then there's no need to roll the dice. You only need to use the rules if the action is tricky, dangerous, risky, under time pressure,

or if someone's opposing the character. If the GM decides the player does need to roll, then decide on the combination of **Attribute** and **Skill** that best applies. **Traits** and other bonuses may also come into play.

The GM sets the Difficulty for the roll. The Difficulty is the target number that the roll needs to beat to succeed.

4. **Roll the Dice, Work Out The Result.** The player (or the GM) rolls the dice and adds up the total of all the modifiers (Attribute + Skill + any applicable Traits + the dice roll + anything else).
5. **Compare the Result to the Difficulty.** If the result's bigger than the Difficulty, it's a success; otherwise, it's a failure. The player (or GM) uses the rules to interpret what happens next. In general, the player can describe the results as they wish, but everything's subject to the GM's approval.
6. **Back to Step 1.** The GM narrates the results of what the characters did (or failed to do), and the players get to react again.

Don't ignore the rules—they exist for a reason. They're there to make the game more challenging and exciting, and to make sure that everyone's on the same page. The GM may decide to override the rules from time to time in unusual circumstances.

WHICH ATTRIBUTE OR SKILL TO USE?

In most cases, which Skill and Attribute to use are fairly obvious. However, in some cases, there may be two Attributes or Skills that could be used equally well. For example, let's say the ARC team are trying to follow a Coelophysis pack through the London Underground. Tracking a creature is based on Awareness, but what's the best Skill? Survival, to follow the tracks and scrapes on the floor? Animal Handling, knowing that a frightened Coelophysis will smell the fresh air from the surface and try to get back to ground level? Science (Zoology), to remember that Coelophysis is a pack hunter, so it'll be trying to get back to the rest of its pack? You could make an argument for all three.

In this case, the player would choose whatever they're better at, or the Gamemaster would choose whichever is more apt in their mind. If two Skills or Attributes are relevant, the Gamemaster should keep the *unused* Skill or Attribute in mind when deciding the outcome of the roll. You'll see below on the success tables (see page 86) that the results can be interpreted in different ways depending upon the roll. If the Gamemaster chooses, he can bring the unused Attribute or Skill into the result.

For example, if Connor's the one following the dinosaur, his low Animal Handling score might mean he backs the Coelophysis into a corner when chasing the beast, causing the animal to become aggressive. If Abby or Stephen had been the one pursuing the monster, they'd have known better than to get too close.

The Gamemaster doesn't need to bear this in mind all of the time, but it may be a great way to inspire cool additions to the action and plot.

Using Two Attributes: Sometimes, two Attributes are equally appropriate. Tremendous physical endurance could be measured by Strength + Resolve, for example. While most rolls should be Attribute + Skill + Trait, the GM can vary the composition of a roll on occasion.

THE BASIC RULE

All the action in *Primeval* is based around this simple system:

Attribute + Skill + Two Six-Sided Dice = Result
(try to match or beat the Difficulty of the task)

Let's break that down.

Attribute: Select the most appropriate Attribute for what the Character is trying to do. Trying to lift something? Then Strength is the one you need. Trying to work out a scientific problem, or remember a key fact? That's Ingenuity. Keeping your cool in the face of danger? Use Resolve.

Skill: Next find the Skill best suited for the task. Are they running for their lives? Having some Athletics Skill would mean they could run faster and for longer. Having a good Animal Handling or Survival might help identify those tracks, while shooting someone uses Marksman.

EXAMPLES: BASIC ROLL

Nick Cutter's in a forest, tracking a creature that just came through an Anomaly. The GM asks Nick's player to roll to see if he can follow the trail. The GM decides that it's Tricky to find the creature's tracks amid the thick undergrowth, so the Difficulty is 15. Nick rolls Awareness + Survival + two six-sided dice and compares the total to the Difficulty. If his total is higher, then he can follow the trail without any problem. If his total is less than the Difficulty, he loses the creature's trail and cannot follow it.

It's possible that no Skill applies in a situation, or that the character doesn't have the right Skill. In that case, the GM may permit the player to substitute another Skill at a penalty, or apply a penalty to the roll. See *UnSkilled Attempts*, below.

Trait: Do any Traits apply? If so, have a look at the Trait description and see if it applies any modifiers to the roll.

Dice: Roll two six-sided dice, add them together and remember the number. Spending Story Points can add more dice to this roll (see page 109).

The Result: Simply add up the value of the Attribute you've selected, the Skill you have and any adjustments from Traits, and the dice roll. If the total is equal to or higher than the Difficulty of the task, then the roll was a success! Otherwise, it's a failure.

UNSKILLED ATTEMPTS

Usually, attempting to do something that you have no Skill in results in failure. You wouldn't try to fix the wiring inside a computer if you didn't know what you were doing, and you wouldn't try to perform surgery on someone with no medical training. However, in desperate times, you may have to try despite being untrained.

Even without a Skill you use the same formula as before. Of course, without a Skill to add in there, the result is going to be lower, which reflects your lack of training, and in some cases, trying to do something without any Skill could actually make things worse.

Task	Difficulty	Example
Really Really Easy	3	Really simple, automatic success. Opening a can of drink, using a phone, walking down the street, eating chips. (So simple, you shouldn't even need to roll!)
Really Easy	6	Opening a can of drink (without it spraying you in the face), looking something up in a dictionary, operating a microwave oven.
Easy	9	Setting the video timer, operating an MP3 player, jumping a low fence.
Normal	12	Driving a car in traffic, shooting at someone, swimming in the sea, uncovering a useful but not secret fact.
Tricky	15	Driving at speed, shooting a moving target, climbing a building.
Hard	18	Picking a lock, lifting twice your own weight, treating a gunshot wound.
Difficult	21	Climbing a sheer cliff without ropes, charming your way into a government facility, escaping from rope bonds.
Very Difficult	24	Recalling a whole speech from a Shakespeare play, getting a fused computer to work again, flying a plane in turbulence.
Improbable!	27	Hitting a very small target with a slingshot, hacking into a government computer system, creating an Anomaly detector using medieval parts.
Nearly Impossible!	30	Taming a T-Rex, climbing a skyscraper in the rain, shooting a small target in an adjacent room without looking.

ODD NUMBERS

Don't feel like you always have to use these numbers. If the task is harder than Tricky, but not as difficult as Hard, you can set the Difficulty of the task at 16 or 17. The numbers on the table are a guide, not set in stone.

Any time you try to do something you have absolutely no Skill in, your roll suffers a -4 penalty. If you have a Skill that could help a little, but isn't completely related, if the Gamemaster approves, you can try with a penalty of -2.

Tricky tasks have a high difficulty that make unSkilled attempts almost impossible. Others, such as firing a weapon without training, are possible, though without a Skill the chance of actually succeeding will be slim.

Difference	Success	Effect *"Did you Succeed?"*
9+	Fantastic	**Yes, And...** something unexpected happened as a result of your astounding success. You get what you wanted, and something extra that you and the Gamemaster decide. ✪ *You shoot the future predator, and its pack start devouring it instead of chasing you.* ✪ *You hack into the Russian computer network, and hide your traces so well they'll never find you.* ✪ *You convince the farmer not to ask questions, and he also lets you use his farmhouse as a base of operations.* ✪ *You work out that the bacterial infection is spreading through the water supply, and find a way to treat it.*
4 to 8	Good	**Yes!** You've managed to do what you wanted. If the character's result is 4-8 above the difficulty, they've certainly accomplished what they wanted, and pretty well. ✪ *You shoot the future predator squarely in the chest.* ✪ *You hack into the Russian computer network and access their data.* ✪ *The farmer buys your story about an escaped tiger.* ✪ *You put the data together and notice that everyone who fell sick drank tap water from the office building.*
0 to 3	Normal	**Yes, But...** something may not have gone as well as you'd hoped. You succeeded, but only just. It was a close call, but you managed to scrape through. You've succeeded, but the Gamemaster may add some sort of complication or secondary problem. ✪ *You wing the future predator, but your gun's out of ammo.* ✪ *You hack into the network and access the data, but trip an internal alarm.* ✪ *The farmer buys your story about an escaped tiger—but he told a friend down in the village pub, and now you've got a journalist snooping around asking questions.* ✪ *You work out that the bacterial infection is spreading through the water supply, but unfortunately, you realise this five minutes after making yourself a cup of coffee from the office canteen...*

HOW A ROLL WORKS

So you know how a roll adds up, but what do you need to roll for, and what do the numbers mean?

We'll start at the beginning.

INTENT

What are you trying to do? What are you trying to accomplish—and what risks are you willing to take to do so? What's likely to happen if you fail? Intent is simple to work out when a character's doing something specific and self-contained. If a character's intent is '*I want to shoot the future predator before it rips my head off*', then the consequence of failure is that the future predator will be able to attack the character freely. If you say something

EXAMPLE: UNSKILLED ROLL

Becker's standing guard over an Anomaly when it starts to pulse and fade—it's about to close, and the rest of the team is on the far side! Becker's player asks the GM if he can tell how much time he has before the portal closes. The GM tells him to roll Ingenuity + Science. Becker doesn't have Science, so he'd normally be rolling Ingenuity -4 (unSkilled penalty) + 2 dice. Becker's player points out that he's got Technology and a handheld Anomaly Detector, and the GM agrees that Becker can use the detector to scan the Anomaly. Becker rolls Ingenuity + Technology + 2 dice -2 to read the signs from the Anomaly and estimate how long the team has to make it home...

Difference	Success	Effect *"Did you Succeed?"*
-1 to -3	Failed	**No, But...** It could have been worse. You failed, and didn't manage to achieve what you hoped, but it wasn't a horrible failure. The Gamemaster may allow you to gain something out of the encounter, but it may not be what you'd expected. ✪ *Your shot misses the future predator, but it ducks back into the corridor and you've got a chance to escape.* ✪ *You didn't find the data on the Russian network, but you did manage to get out without being detected.* ✪ *The farmer obviously doesn't believe your story about an escaped tiger, but he takes one look at your truck full of guns and decides to take an early lunch. He's out of your way for a short time.* ✪ *You don't know how all this bacteria is spreading, but you're pretty sure it only infects people by ingestion. No-one should eat or drink anything near the office until it's all tested.*
-4 to -8	Bad	**No!** You've certainly failed at the task, but it could have been worse. ✪ *You miss the future predator, and it's coming for you!* ✪ *You failed to hack into the Russian network, and they may have detected your presence.* ✪ *The farmer refuses to believe that there's an escaped tiger on the loose. He keeps working on his farm, complicating your efforts to keep the Anomaly secret.* ✪ *You've no idea where this infection is coming from.*
-9 or lower	Disastrous	**No, and...** something else has gone wrong. Not only is the failure terrible, but things may have worse consequences. ✪ *You miss the future predator with your burst of fire, and you've run out of ammo.* ✪ *You fail to hack into the Russian network, and they trace your intrusion back to you. You've got about five minutes before the Spetsnaz come knocking at your door.* ✪ *The farmer suspects you're actually trying to rob him, and threatens you with a shotgun.* ✪ *You've no idea where the bacteria are coming from, and you've somehow become infected.*

like *'I want to take a shot at the predator, but I'm staying in cover and slamming the door before it gets too close'*, then you're obviously unwilling to risk an attack from the predator, so your chance of shooting the creature should be lower and the GM should set a higher difficulty.

Tell the GM what you're trying to do. Be descriptive.

DIFFICULTY

Whenever the characters have to do something that requires a roll, the Gamemaster will determine the difficulty. This is the number the player will have to beat to succeed with the task. The average human Attribute is 3, the average Skill is 2-3, and the average die roll is 7, so an average person should be able to accomplish something with a difficulty of 12 most of the time. The table (page 85) provides you with suggested difficulty levels, though the Gamemaster can adjust these to suit a particular situation.

HOW WELL HAVE YOU DONE?

Have a look at how far above (or below) the Difficulty the Result was. The wider the difference between the Difficulty and your Result, the better you've done (see page 86). The easiest way to remember this is to think of the question "Did you Succeed?" As the result gets better and higher, you progress through "Yes, But," to "Yes," and finally "Yes, And." Think again of what your Intent was (see above, page 87) as this will help when it comes to seeing how well you've succeeded.

Sound odd? Worry not. Check out the **Example** boxes in this chapter and you'll soon see what we mean and how this works.

The same should also go for failures. Sometimes, if you're attempting something you're really not skilled at you could make matters worse just by trying. Look to see how far under the Difficulty you failed by (see page 87). The lower your result, the worse things could get. Again, think of what your initial Intent was, as this will give you a idea of how badly things went.

Note that attacks use a special variation on this table to work out damage—see page 102.

WHEN NOT TO ROLL

There are times to pick up the dice, and times when you should leave them sitting on the table. Don't bother to roll if...

- **It's a trivial task:** Don't call for Transport checks to drive down to the shop, or Technology checks to send an email. Roll the dice only when a task is difficult or important.
- **Success is vital:** If the game can't continue until the players succeed at a task, then don't make them roll for that task. Just say they succeed and move on. Don't make the players roll Awareness to spot some tracks in the forest if there is no other way for them to find the next part of the adventure.
- **Failure is boring:** If you can't think of a consequence for failure, don't roll. There's no point in, say, making the players roll Athletics to climb over a wall if they can keep trying until they succeed. Either make the wall a dangerous challenge (if you fail, you take damage) or put a time limit on the task (if you fail, the dinosaur vanishes off over the rooftops).

- **You've Already Rolled:** Don't keep rolling for the same task unless the circumstances have changed. For example, if a character is trying to sneak around a pack of hungry dinosaurs, the player only rolls Coordination + Subterfuge *once*, instead of rolling to sneak past each monster.

COOPERATION

Sometimes a task is so tricky or complicated, the characters are going to have to call in some help. Many hands make light work, and all that. Of course, some people can just get in the way and make a mess of things. However, if a group of characters are working on something together, there's a good chance that they'll be able to accomplish it.

In such cases, there's usually someone who'll take the lead. Hopefully, they have some Skill in what's being attempted, and are usually the most up to the task. Everyone else mucks in and tries to help this leader to accomplish their task. The helpers, if they have a suitable Skill that could help, add +2 each to the leader's attempt. The Gamemaster may put a limit on how many people can help in any given circumstance. For example, only two or three people could operate on someone in a hospital theatre, and only three or four people could physically grapple a human-sized creature without getting in each other's way (maybe five if it's a dinosaur with a really long tail).

As a general rule, limit the Cooperation rule to four helpers maximum except in extreme circumstances (12 people trying to lift an overturned coach off of a trapped survivor works as it's physically possible for that many people to "muck in!").

Notice how we said "suitable" Skill, not necessarily the same Skill. After all, if you're working on a special tranquilliser formula that works on pterodactyls, you could have a good Science (chemistry) Skill, but someone could help with no Science Skill if they were a knowledgeable veterinarian (Medicine Skill). If, however, someone insists on helping

EXAMPLE: COOPERATION

Captain Ryan is searching an empty housing estate for an escaped creature. Normally, this would be a straight Awareness + Survival roll, but Ryan has a team of three special forces soldiers with him. His player suggests that the team can assist him in the search, and the GM agrees, offering Ryan a +6 bonus to his roll because of the three soldiers' help.

Time	Modifier	Time	Modifier
× 2	+ 2	1/2	– 2
× 3	+ 4	1/3	– 4
× 4	+ 6	1/4	– 6
× 5	+ 8	1/5	– 8
× 6	+ 10	1/6	– 10

EXAMPLE: CONTESTED ROLL

On a beach somewhere in the Cretaceous, Helen and Nick Cutter argue about the Anomalies and their responsibilities as scientists and as human beings. Both are trying to convince the other, so it's a contest of Resolve + Convince on both sides. Both roll Resolve + Convince + two six-sided dice. The highest result wins the argument.

The loser will be swayed by the argument of the winner, but the losing player can spend Story Points (see page 108) to ignore this compulsion.

who doesn't have a fitting Skill, it may be that their helping slows things down or even hinders it.

TAKING TIME

Another way to deal with incredibly hard tasks is to work at them over a period of time. Of course, this isn't possible in every instance, but usually when it comes to research, investigating something, or very complex scientific experiments or projects, taking your time and working at it can help.

The GM should have some sort of idea of how long something would take to complete. Imagine the character actually doing it, and try to guess how long something would take. If it's a very complex task, such as a series of experiments or building a complex device, it should take hours (if not days or longer for a really complex task that's not vital to the story plot). If the character spends longer than necessary on a task, taking their time and being extra careful, they are more likely to succeed. Taking twice as long adds a +2 bonus to the roll, three times as long adds +4, and so on up to a maximum bonus of +10. (See the table on page 89.)

The GM may prefer to break up a long task into a series of Skill checks, with each one adding new potential complications. For example, when Sarah Page was working on deciphering the secrets of the future artefact, the GM could have had her make one Technology roll per game session, with each one possibly affecting the next roll (*'You fail to work out how the artefact works, but you think it's got something to do with light'* or *'you analyse the artefact, and find that it's covered in a layer of selenium—that pins it down to a particular period of the future. If you could find an Anomaly to the same time period, maybe you could find out more about the artefact and get a big bonus to your next roll.'*). See also the Building Gadgets rules on page 125.

Similarly, halving the time it would normally take to do something means the roll receives a -2 penalty, and so on, just like taking extra time.

CONTESTED ROLLS

If you're directly opposing someone else—say, in an argument, a chess match, a wrestling contest or trying to deceive someone—then the difficulty is determined by an opposed Skill Check, not by the Difficulty table. Both sides in the conflict make a roll, and the highest Result wins.

Sometimes, both sides use the same Attribute + Skill combo. If two characters are wrestling, then they'd both roll Strength + Fighting. If they're both playing chess, then it's probably Awareness + Ingenuity. At other times, each side might use a different combination. For example, if Connor forges a fake ID on his computer, then that might use his Ingenuity + Technology against the security guard's Awareness + Subterfuge.

COMPLICATIONS

If you wish to add more realism or detail into a Conflict, certain environmental factors can be taken into account. If the task at hand is tricky or complicated, or there are conditions such as rain,

EXAMPLE: TIMED ROLL

Connor's trying to hack in to a computer network. He wants to stay undetected, so he takes his time. It would normally take him two hours to hack his way in; if he takes twelve hours, that'll give him a +10 bonus to his roll. So, he'll pull an all-nighter like he used to do back in college.

Before beginning this hacking marathon, he learns that Abby's in trouble and they need the information off the network *now*. Connor decides to take ¼ the normal time, which means a -6 penalty to his roll. Time to spend some Story Points!

darkness or being hurried, the Gamemaster can have a look at the examples provided below and apply a modifier that seems suitable. These are just a guideline, and Gamemasters should feel free to modify the rolls as they see fit, but it makes for a speedier and smoother game if these modifiers are used sparingly.

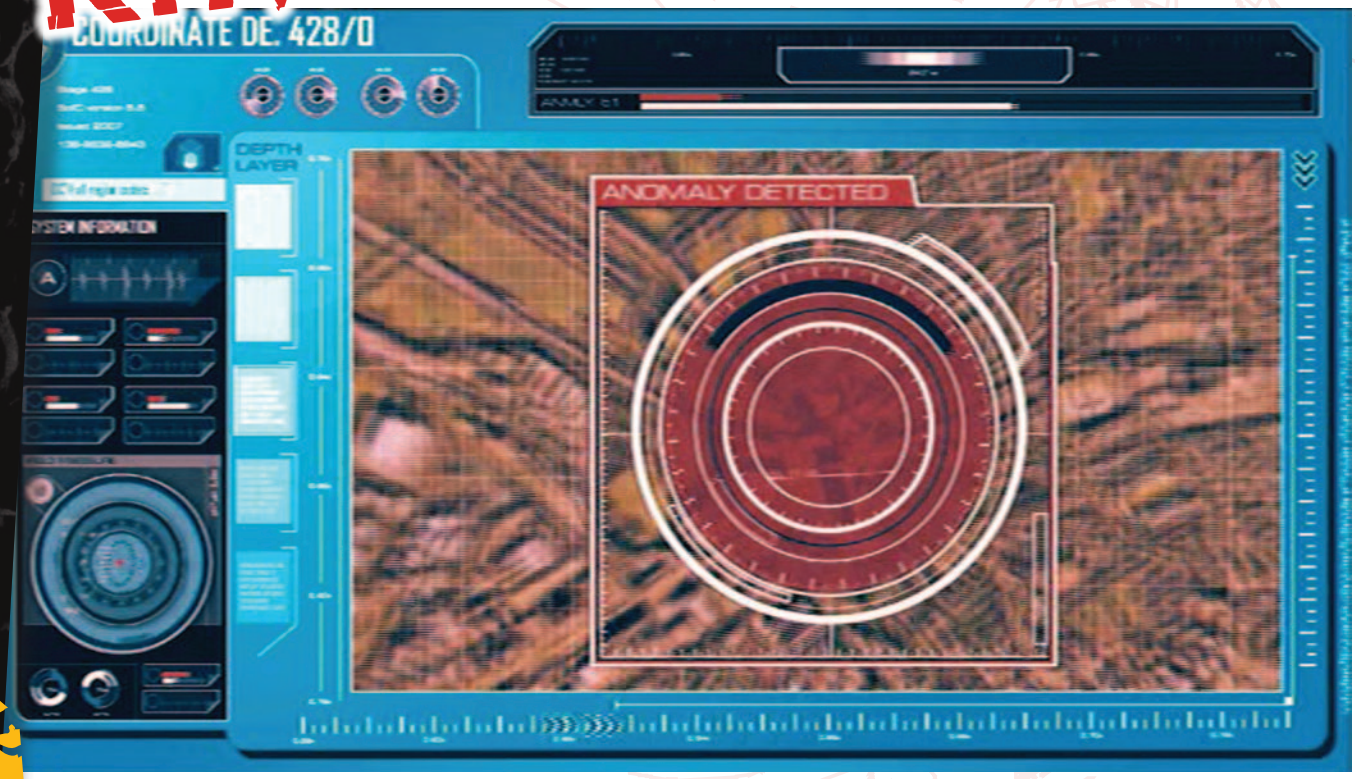
Of course, a modifier should only be taken into account in a Conflict if one side alone is affected by it. If both are affected equally (for example, the room is in complete darkness and neither side has a light or nightvision goggles), you don't need to worry about this sort of thing.

MULTIPLE OPPONENTS

If there are multiple people involved in a conflict, it can be easier to divide the bad guys into groups and use the Cooperation rules. Let's say Abby, Connor and Nick are hiding from a pack of a dozen Compsognathus dinosaurs. This is an opposed roll of the ARC team's Ingenuity + Subterfuge against the dinosaur's Awareness.

Instead of rolling a dozen times, once for each dinosaur, the GM divides the dinos into three groups of four. He then nominates a lead Compsognathus for each group, who

Example Complications	Modifier
Characters have element of surprise, head start, knowledge of the environment. Opposition is distracted.	+ 2
Nothing is affecting the situation, or is affecting all sides equally.	0
Poor lighting, in a mild hurry, target more than 20m away.	– 1
Characters surprised by enemy, trying to do two things at once, target is moving at running speed.	– 4
Bad lighting (dark, no moonlight or streetlights) and opponent can see in the dark, panicked, trying to do three things at once. Trying to shoot at a specific part of the target (head, a hand, etc.)	– 6
Target more than 200m away or is a fast moving vehicle, trying to do four things at once.	– 8
Fighting in pitch darkness vs an opponent who can see or against a target out of sight,.	– 10



makes the Awareness roll. The other three dinos in the group aid the leader, each of them gives him a +2 bonus. Effectively, each of the three groups rolls Awareness +6 when trying to find its target, and each of the ARC team members rolls against one of the groups.

You can also use these Multiple Opponents rules to model squads of soldiers or packs of predators in combat. Instead of making an attack roll for every soldier in Captain Becker's security squad, for instance, just have each soldier aid Becker, so he makes a single attack roll with a huge bonus.

COMBAT & EXTENDED CONFLICTS

The usual action rules cover most of the scrapes and unlikely situations that player characters get into when chasing Anomalies, but what about gunfights, car chases and other running action sequences? In a situation where you've got characters acting and reacting to each other, you need to use Action Rounds and the Extended Conflict rules.

Each Action Round is a few seconds of time, during which each character can perform one action (and may also react to someone else's action if they have to).

INTENT

Firstly, everyone declares what they're going to do, as per the usual action rules.

Sometimes, a character's intent may be rendered void by the actions of others who went earlier in the round. For example, if two characters both announce they're going to shoot at a dinosaur, and the first character to act kills it with his attack, the second character's attack is pointless. A character may change intent in such a case, but takes a -2 penalty to his roll (in effect, he's reacting to himself—see below).

ACTIONS

Next, actions are resolved in the following order.

First, fast creatures act. Fast Creatures are things like Future Predators, quick-moving dinosaur predators and other swift threats. If there's more than one fast creature present, they move in order of Coordination. This means that most predators

get to act *before* the player characters. Once all the fast creatures have acted, move onto the next group.

Next, humans and other average-speed creatures get to act. Again, if there's more than one such character present, they act in order of Coordination. (If two characters have the same Coordination, then the one with the highest Awareness moves first; if they're still tied, they act simultaneously).

After that, slow creatures act. Slow creatures are slow-moving animals like small-brained herbivores or domesticated animals, as well as drugged creatures and most vehicles and environmental features.

CHARACTERS ROLL & PERFORM THEIR ACTIONS

When it's their turn to go in the Action Round, it's time for the characters to do their thing. In many cases, their intended action will be resisted in some way by their opponent, whether this is arguing, convincing, seducing, bluffing, punching, shooting or trying to order someone around. Other times it will be a simple roll against the Difficulty of their action, if they are doing something with no resistance from an opponent, such as running, fixing a computer or defusing a bomb, or if the target is completely unaware of the first attack.

If the character's actions are resisted by someone, there will be a "Reaction" to determine how hard it is for the character to act.

REACTIONS - RESISTING THE ROLL

Instead of both sides rolling with their own intentions, and the most successful one determining the outcome of the Conflict, the Extended Conflict breaks things down even further, with each person getting to try to do what they intend, and being resisted with a suitable Skill. To determine the Difficulty of the character's roll, you first look at the person they're acting against, giving them a chance to react and to defend themselves against the action.

Reactions are technically a form of action. If you've already taken your Action this round, then the first Reaction you make is at a -2 penalty. Alternatively, if you've already had to React before you took your Action, then your Action suffers a -2 penalty.

You can take any number of Reactions in a round, but there's a cumulative -2 penalty. You can only take one Action in a round.

You don't *have* to react, but if you don't, then you're considered to roll snake-eyes (double 1) on the dice roll.

For example, Captain Becker's trying to slam a door

EXAMPLE: RESOLUTION

Jenny Lewis is trying to persuade the manager of an oil platform that he needs to shut down operations and evacuate the place immediately, but needs to do so without mentioning the fact that the platform is about to be invaded by sea scorpions from the Silurian era. The GM decides that's pretty tricky, and sets the difficulty at 21. Jenny's player rolls Presence + Convince against a Difficulty of 21.

Jenny has a Presence of 5 and a Convince of 4. If she fails the roll by 9 or more (which will happen only if she rolls a 2 or 3, she gets a Disastrous Failure, a '*No, And...*' result. He doesn't evacuate the platform, *and* he assumes she's an eco-terrorist and has her apprehended.

If she fails by 4-8, she gets a Bad Failure, a flat no. The manager refuses to listen to her.

If she fails by 1-3, it's a Failure, a '*No, But*'. The GM asks the players what the consequence should be. Jenny's player suggests the manager doesn't believe Jenny, but lets her use the security cameras. One of the other players suggests the manager's attracted to Jenny and tries to chat her up; the GM runs with that, and describes the manager making a clumsy pass at Ms. Lewis.

If the player succeeds by 0-3, it's a Success, a *'Yes, But'* result. The manager agrees to shut down the rig, *but* the evacuation will take several hours as everything is locked down instead of being abandoned in haste. To get a result beyond a basic Success in this case, Jenny's player needs to spend a Story Point for extra dice—the highest result she can get without spending a point is a 21 (5+4+12).

If the result beats the difficulty by a 4-8, it's a Good Success, a '*Yes*'. The manager is convinced by Jenny's story, and agrees to immediately evacuate the rig. To get a Fantastic Success, Jenny's player would need a total of at least 30, which gives her a '*Yes, And*' result. Not only is the rig evacuated promptly, but the manager also gives her access to the security cameras installed throughout the platform.

WHAT ARE YOU USING?

Depending upon the actions of the characters, both attacker and defender, there are many combinations of Attribute and Skill that can be used. Here are some suggestions:

What you want to do	Skills used	Resisted by
Arguing	Presence with Convince	Resolve with Convince
Seduce	Presence with Convince	Resolve with Ingenuity
Punch	Strength with Fighting	Strength with Fighting (if actively blocking)
Shoot	Coordination with Marksman	Coordination with Athletics (if dodging)
Hide	Coordination with Subterfuge	Awareness with Ingenuity

shut (his intended Action for the round), when a Megaopteran larvae (a Fast creature) drops on his face. At the same time, Abby tries to convince him not to shoot the larvae as killing it might alter the timeline. In order, Becker makes one Reaction (Strength + Fighting) to hold off the larvae, one Action (Strength + Athletics) to slam the door (at a -2 penalty, because it's the second time he's acted) and finally Resolve + Convince (at a -4 penalty, for the third roll) if he wants to resist Abby's persuasion.

ONGOING REACTIONS

A lot of Reactions work for an entire Action Round. If someone takes a shot at you, and you dodge (using your Coordination and Athletics to duck), then it's just as hard for any other bad guys to shoot you that round. Your resistance applies to all their attacks, too. Similarly, if you're hiding, your Coordination + Subterfuge applies to all the people looking for you.

Other Reactions only work against a single attack. If the GM makes you roll Strength + Athletics to stay on your feet when you get tail-swiped by a dinosaur, then that resistance only works against one swipe—if another dino also hits you, you'll have to roll again.

The GM decides whether or not a Reaction lasts a whole round. In general, if the Reaction involves dodging or evading, it lasts for the whole round. If you blocked or parried, it applies only to that one roll.

Even if a Reaction is ongoing, you can choose to

roll it again (applying the usual cumulative -2 penalty for doing extra stuff in an Action Round. For example, let's say you're being shot at. You roll Coordination + Athletics, but you only get a 3 on your dice roll. You've dodged, but not very well. It's probably better in that situation to roll again when the next guy shoots at you, in the hopes of getting a better Resistance.

COMBAT COMPLICATIONS

We've mentioned a bit about modifiers to rolls depending on how tricky things are in the heat of battle, but to make things easier for Gamemasters, here's a summary of Combat and some suggested modifiers.

Movement: Rather than fiddle with precise numbers, we'll keep things simple, and use semi-abstract zones called Areas. Most of the time the actual size of an Area isn't important—in open ground, an area might be 3m x 3m, but when you're moving through cramped sewers, Areas are a lot smaller. If you're in an aerial chase with a fast-moving pterosaur, then the Areas might be 30m x 30m or more.

The GM should break the scene of the combat into a number of areas. Look at the ARC control room; let's assume that the big central area around the Anomaly Detector is four Areas, the ramp up to the walkway is another Area, the walkway is another four Areas long, and each of the offices and labs off the central area is another Area.

You can move as many Areas as your effective speed. On foot, your speed is equal to your Coordination. So if your Coordination is 3, you can move 3 Areas on foot. Some monsters can move faster than their Coordination would indicate.

Range: As we mentioned, most of the time combat is fairly close. Combatants are usually in the same room. This means we don't really need to worry about complicated modifiers for range. Pistols and other handguns are usually designed for moderately close combat, so they can only hit targets up to 50 metres away. Rifles, and other such weapons are designed for longer range combat so their maximum range is around 500 meters. You can fire at targets that are outside of these ranges, but your roll will suffer a -4 penalty.

Aiming: You could take your time and aim, especially if you're targeting a specific part. This takes your entire Action in the Round to aim, and you can't do anything else (no dodging or any Reactions) if you want to get the bonus. If you aim, you get to make a roll as if you'd attacked normally (so you roll Coordination + Marksman). If you succeed in this roll, you get a bonus to your next attack roll. A success on the Aiming roll gives you a +2 bonus, a Good result gets you +4, and Fantastic gets you a huge +6 bonus.

However, if you're attacked or interrupted in any way before taking the shot, this bonus is lost.

The Sharpshooter Trait helps with aiming.

Targeting a Specific Body Part: You can aim for a specific location, such as trying to hit a soldier in the arm so they drop their gun, but the roll is harder and there is a -2 modifier on your roll to hit. If the location is very small, for example shooting at the pistol in someone's hand, this modifier is increased to -4. If the player hits, they can choose the Attribute that is reduced from the damage and aim to hit one Attribute hard rather than reducing a little off a few.

Cover: Hiding behind things is probably the safest bet when guns are firing. Cover provides two advantages - one is that it is harder to hit a target that's smaller to see, the second is that the cover provides protection against injury.

Coverage	Modifier
1/3 (Low boxes, or kneeling)	– 2
2/3 (Head & shoulders visible, target laying on the floor)	– 4

Imagine how much of the character is visible and how much is behind cover. The more of the character that is hidden, the harder it is to hit them.

Shooting at someone who is behind some form of protection reduces the amount of damage that actually hits them. It's all dependent upon what it's made out of and how thick it is. Some objects can only take so much damage for you before they are destroyed and useless. (See the Armour Protection table on page 96.)

Body armour works the same way—see page 120.

Firing Multiple Shots: You can pump the trigger of a handgun, firing it repeatedly in a round. Each attack after the first incurs a penalty, usually -2 per previous attack.

Automatic Weapons: Some weapons are capable of automatic fire, shooting a hail of bullets. If you're caught in the open by automatic weapons fire, you're almost certainly

USING AREAS

Areas are a handy way of including tactical decisions in combat without getting bogged down in precise measurements and maps. The trick is to come up with a few interesting Areas in each combat zone, and then have the players choose where they want to go.

For example, the characters are making their way through a crowded warehouse, looking for the escaped Acreodi (a hoofed predator that lived about 30 million years ago, like a cross between a wolf and a hippopotamus) that's lurking in there. The warehouse might be broken into:

- **The open area around the main door (no cover, but it's close to the way out)**
- **The maze of big crates (probably where the monster is hiding)**
- **The pile of smaller crates (the characters can easily climb up on that to hide)**
- **The stack of barrels filled with chemicals (knocked over, they might start a fire)**
- **The walkway overhead (pretty safe)**
- **The stairs up to the walkway (very exposed)**
- **The office at the back (small and cramped)**
- **The forklifts in the corner (could be used to move crates or to ram an Acreodi)**
- **Now, turn all that into Areas.**
- **The open area around the main door (4 areas)**
- **The maze of big crates (8 areas)**
- **The pile of smaller crates (2 areas)**
- **The stack of barrels filled with chemicals (2 areas)**
- **The walkway overhead (4 areas)**
- **The stairs up to the walkway (1 area)**
- **The office at the back (1 area)**
- **The forklifts in the corner (1 area)**

Type	Armour Protection	Damage Threshold (*)
Wood	1	5
Brick Wall	10	50
Concrete Wall	15	75
Steel Wall	30	250

(*) The amount of damage it can take before it's destroyed

going to be hit. You simply select an area of up to a 90° arc in the shooter's line of vision and shower it with bullets. You then make a standard attack roll. Everyone in the area gets a chance to dive for cover with a +2 bonus to the roll. If anyone fails they take twice as much damage as usual depending on the severity of their failure. For example, a weapon that normally does 3/6/9 damage would do 6/12/18 damage to someone who failed to get into cover in time.

Firing full auto takes the entire Round; targeting a 45° arc uses half a clip of ammunition and effecting a 90°arc uses the entire clip.

Suppression Fire: You can also use an automatic weapon to force the other side to keep their heads down. Roll your attack as normal. Anyone who's not in cover gets attacked as per the normal rules on automatic fire. Everyone who is in cover doesn't get hit, but must make an Awareness + Resolve roll to resist your attack. Those who fail suffer a -2 penalty to their next action on a normal failure, a -4 penalty on a Bad Failure, and are just frozen in terror and can't move on a Disastrous result.

Big Monsters: Monsters and dinosaurs are divided into several different size categories, as seen on page 170. Importantly, if there's a difference of more than one size category, then the bigger creatures have to use Coordination when making attacks instead of Strength.

GETTING HIT

If an attack hits, the victim takes damage. See *Losing a Fight*, page 101, for what happens next.

EXAMPLE: SIMPLE COMBAT

Note: You should read the damage rules on page 101 before trying to follow these examples!

Stephen's going to punch one of Leek's mercenaries. First, we work out who's going first—it's determined by Coordination, and Stephen's got the higher score (plus the Quick Reflexes Trait). Stephen rolls Strength + Fighting to hit; the mercenary reacts with Strength + Fighting to block. Stephen chooses to go for a called shot (-4 to hit) and spends a Story Point for an extra two dice.

Stephen rolls his Strength (4) + his Fighting (3) + 4 dice, for a total of 22, -4 for his Called Shot. The guard rolls his Strength (5) + Fighting (4) + 2 dice, for a grand total of 11. Stephen gets a Fantastic Success, which means he does Strength x 1.5 damage right to the mercenary's Resolve. That's six points of damage, knocking the merc's Resolve right down to zero. He's out like a light.

EXAMPLE: COMPLEX COMBAT

Danny, Abby and Connor are in trouble. They were chasing a *Daeodon*—it's like a giant wild boar the size of a buffalo—when they blundered into a warehouse and interrupted a drug deal between two gangs of armed criminals. One of the gangsters recognised Danny, assumed it was a police raid, and pulled a gun. Time for combat!

Everyone declares their actions. The *Daeodon* is going to attack. Danny declares he's getting everyone into cover. Abby has her tranq rifle ready; she wants to take a shot at the monster. Connor has no gun, so he chooses to throw a rock at the monster, in the hopes of distracting it. The gangsters are all firing at Danny.

Now, onto actions. The *Daeodon* is the only Fast creature present, which means it goes first regardless of its Coordination. It leaps into the middle of the gangsters and bites one of them. The GM doesn't even bother rolling—she just declares that the gangster's crushed by the monster's jaws.

Next, it's the Average-speed characters. Danny and Abby both have Coordination 4, but Danny's got a higher Awareness, so he goes first. He pushes Abby and Connor into cover. The GM decides that's a Strength + Athletics roll, and that it'll count as Abby and Connor's Reaction for the round too if Danny rolls well enough.

Abby's the next to act. She fires a shot from her tranq gun, rolling Coordination + Marksman. The *Daeodon* can dodge, rolling Coordination + Athletics, but it's at a -2 penalty because this is its first Reaction in the round. Abby hits, and the drugged dart thuds into the boar's hairy flank. The boar needs to make a Strength + Resolve test to resist the tranquilliser (see page 117 for tranquilliser rules).

Next come the gangsters. Their declared action was to shoot at Danny, but he's in cover. The GM decides they'll shoot at the monster instead. They're at a -2 penalty for changing their intent; their Marksman attack is resisted by the *Daeodon*'s Coordination + Athletics. The *Daeodon* can use the same reaction as it used to resist Abby's shot. A hail of mostly inaccurate gunfire blasts around the warehouse. The Daeodon roars in pain as it is shot half a dozen times.

Finally, Connor acts. He pops up and throws a rock. He misses the Daeodon, but gets a 'No, But' result—he doesn't hit the monster, but he does hit one of the gangsters right between the eyes.

Everyone's acted this round. The Daeodon's drugged and severely wounded, but it still goes first next round. Unless the ARC team come up with something very clever, the prehistoric boar is going to cause more havoc before the gangsters shoot it to death...

PRIMEVAL

CHASES

CONNOR "What do we do when we catch up with him?"

DANNY "Have a cup of tea and a chat like reasonable human beings."

Episode 3.7

Chases happen a lot in *Primeval.* Chasing after escaped dinosaurs, running from escaped dinosaurs, fleeing MoD troops who want to arrest you—there's a lot of running around. The first important thing in any chase is the speed of everyone involved.

On foot, your character's speed is equal to your Coordination.

If you're in a Vehicle, your speed is equal to the speed of the vehicle plus your Coordination. More details on vehicles and their speeds can be found in the equipment section (see page 113).

If the way is without barriers, obstacles or other problems, then moving is pretty easy and you don't need to roll. Simple obstacles, such as low pipes, a slippery floor or the sudden appearance of a cat jumping out in front of you will need a normal roll, Coordination and a suitable Skill—Athletics if you're running, Transport if you're in a vehicle.

You can go faster than your speed as well, but it'll require a roll (again, Coordination and either Athletics or Transport). If you succeed, you increase the number of Areas you move depending upon the Result (+1 for a Success, +2 for a Good or +3 for Fantastic!). If you fail, you've tripped or scraped the vehicle and it's slowed you down - that's the risk you take for pushing yourself a little too far. You reduce the number of Areas you travel an equal amount for the failure (-1 for a Failure, -2 for a Bad, or -3 for Disastrous). On top of that, a Disastrous Result could mean that you, or your vehicle, take some damage from crashing or tripping over.

MONSTERS

Bigger monsters move faster than their Coordination indicates, at least when they're running in a straight line.

Big monsters can move two Areas per point of Coordination; Huge and Colossal ones can move four Areas.

TERRAIN

Sometimes the way isn't always clear, but often worrying about the terrain can slow things down - literally. If the way isn't simply open roads or skies, the characters may have to make Coordination and Athletics or Transport rolls to see how the terrain affects the way ahead. The Difficulty of entering an Area with such a terrain can be determined using the guidelines below. Roll just as if you were trying to go faster than your normal Speed (see above), only the Difficulty is determined by the terrain. Success means the character can travel through as normal, possibly even faster than their speed, failure means that the Terrain has slowed them down. A Disastrous Result, as before, can mean they have crashed, bashed their head on a pipe, slipped on ice or something similar.

Difficulty	Terrain
6	Open Road
9	Open ground, field
12	Normal street, average traffic & pedestrians
15	Busy street, stairs, undergrowth
18	Loose rubble, dense forest, ladders, very crowded street during rush hour
21	Swamp, mountains

PURSUIT!

Chases are a simple case of comparing how fast the two (or more) people are moving. Most chases will start with the various people 2 or 3 Areas away from each other, it'll depend on the situation and how the chase starts.

In a chase, it is an Extended Conflict, just as any other. The winner gets away or catches up, depending on where they are in the chase. If the way is tricky, there can be modifiers. However, chases are meant to be played fast, quick and exciting, so the rules are designed to be as simple as possible. If at any time, the Gamemaster decides this is slowing things down, ignore the rules and just run with it.

VEHICLE COLLISIONS

If a vehicle smashes into something like a person or a dinosaur, both the vehicle and the victim take damage. The base damage is equal to the average of the vehicle's speed + Hit Capacity, rounding up. If the victim is one or more Size Categories bigger than the vehicle, the base damage is halved.

Next, work out the actual damage. This is resolved like an attack; the driver of the vehicle must make a Coordination + Transport check to determine how much damage the collision does. (If the driver is trying to *avoid* a damaging collision, then use the same roll, but damage is applied on a failure, not a success.)

The vehicle takes the same damage if the victim is the same size or bigger than the vehicle; half damage if the victim is one size smaller, and no damage otherwise.

For example: Stephen drives an SUV into a Gorgonopsid at full speed. The SUV's moving at Speed 9 and has a Hit Capacity of 16, so that's an average of 12. So, the collision is going to do 6/12/18 damage to the monster. Stephen makes a Drive test; if he gets a Fantastic success, he'll do the higher value; if he merely gets a Good success, he'll hit for the middle value and so on.

If Stephen was trying to **avoid** *hitting the Gorgonopsid, then the results would be reversed. He'd do maximum damage on a Dismal failure, average damage on a Bad failure, and the lowest damage on a Marginal failure.*

If Stephen was driving a smaller vehicle, the damage would be halved.

The Gorgonopsid's the same size as the jeep, so the vehicle takes the same damage as the creature (minus the vehicle's armour).

However, if it is important to resolve an outcome of a chase in detail, the following rules should break it down into a simple yet exciting series of Action Rounds.

Each Action Round, simply compare the Speeds of both characters involved. Look at the Speed of the person running away, and take away the Speed of the person pursuing them.

If the number of Areas between the characters is reduced to Zero (0), then the pursuer has caught up with the pursued. If the number of Areas between them increases over 6, then the pursued usually escapes. In some

circumstances, where visibility is particularly poor, this may be reduced (such as a busy city centre). The same goes for the reverse, in open space or the countryside, where you can see the target a long way off, the number of Areas required to escape may be increased at the Gamemaster's discretion.

COMBAT IN CHASES

Characters can shoot at each other while engaged in a chase. Shooting at a target ahead while running or driving is easier than shooting behind. Remember, characters will have used their Action running or driving, so will have a -2 penalty *before* taking into account that the target is moving (another -2 penalty, or more if they are travelling at very different speeds, and another -2 if shooting behind them and then there's the chance of crashing into something). It's not going to be easy to hit them (unless the vehicle is huge, making it a little easier to hit), so the best bet is to try to catch up or force them to stop.

DOING SOMETHING CRAZY

DANNY "We should split up to look for him, cover more ground."

CONNOR "Split up? Haven't you even seen a horror film?"

Episode 3.7

There's nothing like doing something crazy to make a Chase more exciting. It can be anything that has a bit of danger involved, from vaulting over a fence when running on foot to driving your motorcycle on the pavement, to driving a car through a shopping mall or the wrong way down a motorway. The crazier the stunt, the more difficult it is going to be, however if you're successful, it could mean a quick escape. If you're feeling daring you can opt to do a "Stunt". The player can determine what it is, and the Difficulty of the stunt. The player will have to beat this Difficulty to perform the stunt - failing this and the stunt goes wrong and they risk crashing or tripping over. If they succeed, the NPC will have to repeat the stunt to keep up, at the same Difficulty. Any difference in success levels (Fantastic, Good, Success, etc) between those performing the stunts can widen or shorten the distance between them by as many Areas as the difference.

Different characters and creatures use different methods of doing stunts. If you're being chased by a Triceratops, for instance, you might scramble over a fence by rolling Coordination + Athletics. That Triceratops, though, is just going to try smashing through the fence with Strength + Athletics.

WHICH ATTRIBUTE?

A lot of the time, the Attribute affected is determined by the source of the injury. For example, if the character is shot in the leg by an arrow, the Gamemaster will decide which Attributes most suit the injury. For example, he might state that one point should come off of the character's Resolve, as the injury will affect his drive and determination. A point might also be lost from Coordination, as the character is no longer able to move about easily. Finally, the Gamemaster might decide that the last point should be lost from Strength, due to the character's newly weakened physical state.

If it's a severe injury, the Gamemaster may apply all of the damage to one Attribute, effectively incapacitating the character from using that Attribute until they can get medical attention. A less severe one (a Failure, rather than a Disastrous roll) may take a little away from multiple Attributes.

Still unsure? Imagine where they've been hit - head, body, arms or legs. What would the injury effect? A blow to the head would probably effect their Coordination, Awareness, Presence and Resolve, even Ingenuity. A hit to the body would affect their Strength and Resolve. Arms or Legs would lower their Coordination, Strength, or Resolve. If you're still stuck, just reduce their Resolve and then Strength when the Resolve is gone, but a little imagination with the injury can lead to great story effects and plot developments!

COOPERATING IN A CHASE

Of course, if there are multiple people involved in the chase each should roll separately. This way, if someone is particularly slow, there's a good chance that they'll be caught. It'll be up to the rest of the group to see if they hold back and wait for them. If someone is slow and holding the group up, the group can act as a whole, with the faster characters aiding the slower to escape. In this case, the characters all roll separately as before, but the slow character can be helped along with the other characters providing a bonus using the Cooperation rules (see above, page 89).

LOSING A FIGHT: GETTING HURT

HELEN "All this urban living has made human beings such lazy animals. Second-rate hearing, no sense of smell, no worthwhile instincts."

STEPHEN "Man has no predators. We have nothing to be frightened of except each other."

HELEN "Well, that certainly used to be true. But times are changing, aren't they?"

Sometimes the injury is so small that there's no heavy paperwork involved. Instead the Gamemaster may just remember your injury and say that you may be walking slower due to that twisted ankle, or that you can't reach that item on the top shelf because of the pain in your arm.

If injuries are severe enough, you may find that one or more of the character's Attributes are reduced. Which Attribute is down to the actual source of the injury. It should be logical to the story and to the event - for example, falling a distance and failing to land safely may result in a loss of Coordination from a leg injury, or possibly Strength. Getting shot could mean you'd lose Strength, Coordination (if it's in a limb), or Resolve. In most cases, the Gamemaster will dictate which Attributes are affected.

Most sources of injury will have a number or a letter next to them to indicate the damage the character would take.

LEVELS OF INJURY

All sources of injury, whether they are weapons, falls, poisons, or worse, will have a value attached to them. In most cases, this value refers to the "middle" effect (a Good or Bad). This is halved for a Failure (or a Success if you're trying to inflict the injury), or multiplied by 1.5 for a Disastrous (or Fantastic if *you're* doing the harming). Remember to round down to the nearest whole number unless this is zero.

The value indicates how many points of Attributes will be reduced by the injury. The Gamemaster will discuss this with the player to suit the story and the source of the injury. After all, not all sources are the same. We'll cover the various sources of injury later and give you and the Gamemaster guidelines for how this works.

The number presented is the normal, for a Bad result or defeat. This number is halved (rounded down) for a Failure result, and multiplied by 1.5 for a Disastrous result. For example, a weapon that has a damage value of 6 will reduce one or more Attributes by a total of six levels on a Bad result. A Failure would knock this figure down to 3, and a Disastrous result would be 9.

IT'S A KNOCKOUT!

Want to knock someone out? Then make a Called Shot (-2 to your roll) and choose to attack their Resolve. If you reduce someone to Resolve 0, they're knocked unconscious. Obviously, you can't do this with a lot of weapons—trying to knock someone out with a chainsaw is impossible.

Damage taken from being knocked out is ignored when the character wakes, though they may have a headache and a bad bruise.

IT'S A KNOCKBACK!

If a character is hit by a Big creature, the GM may rule that he's been knocked back instead of taking the full force of the blow. Knockback halves the damage, but the character is sent flying and is stunned for a few rounds. How long are you stunned for? That's up to the GM, but the player can always spend a Story Point to recover.

Don't worry, we'll save all this maths - in most cases, when a source of injury is presented, we'll present it with the half and the 1.5 to speed things up, with the normal figure in the middle. A fairly nasty weapon that has a value of 8 will be presented as 4/8/12, meaning it's 4 for Failure, 8 for Bad and 12 for a Disastrous.

Combat Result	Damage
1 - 3 (Normal Failure)	½
4 - 8 (Bad Failure)	Full
9+ (Disastrous Failure)	1 ½

FIGHTING DAMAGE

When it comes to close, physical combat, it's all about how strong you are. If the character has a Strength of 3, they will do 3 points of damage on a Good Roll (and 1 on a Success and 4 on a Fantastic). If they have a Strength of 5, they do 5 points of damage on a Good result (2 on a Success and 7 on a Fantastic).

If they are using a weapon, the damage is increased depending upon what sort of weapon it is that you're swinging around. Follow this simple checklist, and

RANDOM LOCATIONS

If the action doesn't instantly provide you with inspiration for where an injury would happen, you can roll a location randomly. Just roll two dice and look up on the table below.

If the location doesn't work, or if the limb is behind cover, you can either roll again, or decide that the cover absorbs the damage.

Roll	Location	Called Shot Difficulty	Attribute Reduced
2 - 4	Leg	-2	Coordination, Strength, Resolve
5 - 8	Body (or Tail, or Wings)	-0	Strength, Resolve
9 - 10	Arm (or Forearm)	-2	Coordination, Strength, Resolve
11 - 12	Head	-4	Coordination, Awareness, Presence, Resolve, Ingenuity

for every "yes" add +2 to your character's Strength.

Is it sharp? (Does it have a cutting edge, sharp points or something equally nasty designed to puncture or slash the target?)

Is it heavy? (Does it need two hands to lift?)

Is it dangerous? (Does it do damage without you having to do anything, like an electric cattle prod or chainsaw?)

For every one of these, add +2 to the Strength of the character when working out damage. So if it's something like a sword, it's your character's Strength +2. If it's a big Scottish claymore and you really need to use it two-handed, then it's both heavy and sharp so it's Strength +4. If it's something really nasty like a chainsaw, it's both sharp and dangerous, but it's also heavy and two-handed, so it gets the full +6 to the Strength.

These damages also count if you're throwing a weapon (such as a knife or rock) at someone. The stronger you are, the more force you can put behind the throw, doing more damage.

MARKSMAN DAMAGE

Shooting something is a different case. It's not about how strong you are, it's about how accurate you can shoot. In most cases, a bullet will do the same amount of damage if it hits, no matter who fires it. See individual weapon descriptions on pages 115 – 119 for how much damage a bullet does on a Normal/Good/Fantastic result.

MENTAL OR SOCIAL CONFLICTS

Mental and Social Conflicts work in a similar way to Physical Conflicts. If a character is outwitted, tricked or outmanoeuvred, it counts as losing a Mental Conflict, while being argued into a position, embarrassed or forced to obey an order is losing a Social Conflict.

BLUFFING & DECEPTION

"Just because Connor and me stripped down to our underwear doesn't mean there's anything going on...

That didn't come out exactly how I meant it."

- Episode 1.2

Lying and deceit is a vital Skill when trying to keep the existence of the Anomalies a secret. Usually, you'll roll Presence + Convince against the other person's resistance. If you're trying to fool someone, then they'd roll Awareness + Convince (if they're trying to see through your bluff) or Resolve + Convince (if they're trying to resist your blather).

Most bluffing attempts can be resolved as a Simple Conflict—just roll once and check the result table.

ARGUMENTS

"Oh, please. The trick with any successful negotiation is to find your opponent's weak spot and then exploit it ruthlessly."

Episode 2.3

Knock-down, drag-out arguments and debates are basically fist-fights, only with words instead of punches. Use the standard combat rules, but instead of rolling Strength + Fighting, the participants roll Presence + Convince, and the damage gets applied to the loser's Resolve, Ingenuity, Presence or Awareness.

Called shots can be used in arguments; trying to undermine someone's confidence is a called shot to their Resolve, while humiliating someone is an attack on their Presence.

You can have 'weapons' in an argument. An especially cutting verbal jab, bringing up someone's dark secrets, or good roleplaying can increase the damage from an attack just like using a tire iron or a sword or a chainsaw can improve a melee attack.

GETTING SCARED

"I know some of the creatures are frightening, but surely that many pairs of underpants is overdoing it?"

Episode 3.5

Intimidating someone by threatening them physically is a simple conflict—you could use Strength + Convince or Presence + Fighting (but not Strength + Fighting—that's *actually* punching someone, as opposed to merely looking dangerous), and is resisted by Resolve + Convince or Resolve + Strength.

Dinosaurs and other big creatures are a different matter. Fundamentally, we're just hairless monkeys with delusions of grandeur. We may think we're civilised and in control, but when we hear the rumbling growl of a super-predator on the prowl, we go right back to being scared little mammals running for cover.

Monsters freak us out on an instinctive level. Any creature with a Fear Factor (see page 204) can intimidate people by its presence alone. The creature rolls Presence + its Fear Factor + its current Threat. The characters can try to resist by rolling Resolve + any applicable Traits. (Note that this is an exception to the normal rule about using Trait + Skill in a roll; it's just Resolve, not Resolve + Fighting or Resolve + Animal Handling or anything. It's just raw courage the character has to rely on.)

If you fail a fear test, you're frozen in terror for one round. Failing really badly might mean you instinctively flee, or panic, or drop anything you're holding. If you've got the Brave Trait, you can spend a Story Point to resist fear.

HANDLING ANIMALS

(It's a good idea to look at the Monster rules on page 169 before using these rules.) Dangerous animals have a Trait called Threat that governs their behaviour and also affects how scary they are.

OTHER SOURCES OF INJURY

DANNY "Get her out of here."
CONNOR "We can't. Not yet. Her only chance is for the cold to kill the fungus."
DANNY "It's killing her as well!"
CONNOR "If we take her out now she'll end up like him."
Episode 3.5

FALLS: Falling can result from failing at climbing something, failing to jump over a gap or to run around obstacles. The distance you fall determines how much damage is taken from hitting the ground. For every metre your character falls, the value of the damage is 1. So if you fall five metres, the damage value is 5. This is from failing the initial climb, jump or running roll and this is the value for a Bad result, it will be reduced (halved) if the result was a Failure or increased (x 1.5) if you get a Disastrous. This reflects something breaking your fall, managing to land on a ledge (albeit a little painfully), catching yourself on the way down or landing particularly badly, making things worse.

CRASHES: Most vehicles are designed to protect the passengers (with the exception of bikes, and other forms of transport where the driver is exposed). If the character hits something at speed, or is hit by something travelling at speed, the damage is equal to the number of Areas it travelled in the last action. For example, getting hit by a car that was travelling 8 Areas in its action does 8 points of damage (on a Bad result when trying to avoid it, halved for a Failure, or x 1.5 for a Disastrous). Passengers in a vehicle that hits something suffer the same damage, only reduced by the armour protection of the car. If the car that was travelling at 8 Areas then hits a brick wall, if the car provided 4 levels of armour protection (see vehicles, on page 122), each passenger takes 4 levels of damage.

DROWNING: Drowning, like falling, is the result of failing a roll. This time it comes from failing at swimming or holding your breath in a flooded area. A Bad result will mean the character sustains 8 levels of damage (usually to Strength and Resolve). A Failure reduces this to 4 which would mean that you've swallowed a lungful of water, choked a little and have hurt yourself but you're okay to try again. A Disastrous result is Lethal, so let's hope you have some Story Points to knock it up a level or two. If you're trapped in a flooded room or location, you're going to take this damage every ten seconds or so, so you're going to have to find a way out quick.

The same rules apply to toxic gases, unbreathable atmospheres (don't go through an Anomaly into the Pre-Cambrian without a diving suit—there won't be enough oxygen to breathe for another billion years!)

FIRE: Fire's a tricky one, as it can depend upon how big the fire is. The way we'll handle it is actually avoiding catching on fire yourself. This way, you can run through a burning building, fight back a blaze, try to put out a burning document that has been thrown into an open fireplace—it's all handled the same way. The Gamemaster will change the difficulty if the fire is particularly intense, but a failure means that you've caught fire in some way—an item of clothing has caught alight, or worse. Roll Strength + Resolve if you're walking through flames, or Co-Ordination + Resolve if you're trying to bat out flames or avoid touching the flames in a burning house. A Disastrous result is Lethal, as it doesn't take long for flames to totally engulf a person. A Bad or Failure result means that you've managed to put out the fire after suffering some burns, reducing the damage to 8 or 4 respectively. Again, Story Points are going to be the lifesaver in this situation.

If you're in a time period where the oxygen content of the atmosphere is higher, then fire does more damage. Conversely, a lower O_2 atmosphere makes fires burn less intensely.

COLD/HEAT: Cold isn't quite so instant in its danger; it's all about exposure. The Gamemaster will assign a damage level depending upon how extreme the temperature is. Characters will have to make rolls using their Strength and any suitable Skill (usually Survival, modified by Traits) to avoid exposure. This may have to be repeated every hour (or more in extreme conditions), the character gradually losing Attributes until they freeze to death.

The same effect can be used for exposure to extreme heat, like being caught in the open of the hot desert sun. Again, the Gamemaster will assign a damage level depending upon how hot it is, and Strength and Survival rolls are required to avoid taking damage from the heat.

OTHER INJURIES (CONT.)

Temperature	Damage (Normal - Bad Result)
Above 55 °C	5 per 5 minutes
Above 45 °C	3 per hour
Above 30 °C	1 per day
Below –5 °C	1 per day
Below –20 °C	3 per hour
Below –40 °C	5 per 5 minutes

These figures are based on exposure without the correct clothing or protective gear (see page 120). The Gamemaster should feel free to adjust these figures or make up their own to suit the situation.

OXYGEN DEPRIVATION: Some time periods have greater or lesser percentages of oxygen in their atmospheric composition. A lower partial pressure of oxygen is like being on top of a very tall mountain—the air is thin and it's harder to catch your breath. A lower percentage of oxygen isn't actively dangerous, but you'll get tired more quickly (the GM may choose to hit you with Resolve or Strength damage, or ask you to pay a Story Point to avoid becoming exhausted after running or fighting.)

ELECTRICITY: While it's not safe for anyone, zapping giant monsters with electricity is a tactic that's been used by the ARC in the past. If a creature touches a live electrical wire (or a conductive object that's connected to such a wire), the creature must make a Strength + Resolve roll. Even if the creature succeeds, it's stunned for one round. If the roll fails, the creature takes 4 damage on a Failure, 8 on a Bad Failure and is killed on a Disastrous result. Again, the Difficulty depends on the strength of the current—zapping someone with the current from a domestic supply is very different to pushing a dinosaur onto an industrial transformer.

POISON: Poison is a special form of damage. Each poison attack has a Difficulty Number and a damage associated with it. The poison takes effect 1 - 6 rounds after the initial bite. When it starts to take effect, the character must make a Strength + Resolve roll against the poison. If the character fails, check the Poison Effect table below.

Resistance Failed By	Poison Damage
1 - 3 (Normal)	1 per 10 minutes
4 - 8 (Bad)	1 per minute
9+ (Disastrous)	1 every round

Medical treatment can give a bonus to the character's Resistance rolls against poison; the right antivenin can cure the poison entirely. Some poisons attack a particular Attribute; a neurotoxin would primarily hit Awareness and Ingenuity, while a paralytic mainly affects Coordination.

If an animal has no Threat, then a character with Animal Handling can try to get the creature to obey. Well, 'obey' may be an exaggeration, but a placid, calm dinosaur can be herded back through an Anomaly to its correct time period. Animal Handling is resisted by the creature's Resolve + Survival + current Threat.

If an animal has a Threat score, though, then the character must reduce the creature's Threat to 0 before doing anything else. A basic Success reduces Threat by 1, a Good Success by 2 and a Fantastic success by 3. Failing the Animal Handling check may even increase Threat.

LOSING A MENTAL OR SOCIAL CONFLICT

There are several ways to handle the consequences of a mental or social defeat.

LOSS OF ATTRIBUTES

Non-physical attributes like Ingenuity or Resolve can be damaged by conflicts. If Helen and Nick Cutter have a furious argument, then Nick's Resolve might be damaged and his temper might spill over into

other situations. This works just like physical damage, but heals a lot faster.

Most conflicts won't inflict damage like this; save it for attacks that really hurt the character emotionally, forcing them to make stupid decisions.

TEMPORARY BAD TRAIT

Another possible result of a lost Conflict is the acquisition of a temporary Bad Trait, or the loss of an existing Good Trait. This is especially appropriate for social conflicts that only affect a set group of people.

For example, if Christine Johnson manages to outmanoeuvre James Lester and has him removed as head of the Anomaly Research Centre through political scheming, then James's Presence and Resolve are unaffected—he's still as commanding and determined as ever—but his authority is gone.

FORCED TO COMPLY

The most likely result of a social or mental conflict is that the character is compelled to go along with some suggestion. For non-player characters, this works perfectly well—if Abby bluffs a guard into believing she's a health inspector, then he lets her into the swanky hotel kitchen so she can retrieve the runaway Diictodon.

What happens if one player character gets into a Social Conflict with another, or is on the losing side of a conflict with an NPC? If your character loses a Social Conflict, you've got two options:

- **Go along with it.** People get talked into doing the wrong thing all the time, or make bad decisions. Stephen's a great example of this—he knows Helen Cutter is bad news, but he lets her back into his life again and again. Letting your character act against their best interests once in a while can be fun.
- **Buy it off with Story Points.** You can spend a few Story Points to reduce the failure (see page 109) and avoid the social compulsion.

HEALING

NATURAL HEALING

Without medical aid, or after it has been administered, natural healing is at a rate of 1 level of Attribute per day of full rest. The 'Fast Healer' Trait improves this rate (see page 29).

Normally, when one adventure ends, any injuries are healed and Attributes are restored to the normal level. However, there are exceptions - if the Gamemaster is planning a two or three part adventure, where very little in-game time passes between games, injuries will be kept, or healed slightly at the Gamemaster's discretion.

MEDIC!

However, if medical aid is at hand and you need to get back into the action as quickly as possible, a trained doctor or medic (someone with the Medicine Skill) can try to patch you up. A successful Medicine roll will "heal" an injury, restoring levels of Attributes that have been lost. For a Success, 1 level is restored. 2 for a Good and 3 points for a Fantastic, respectively. The Gamemaster may apply modifiers if the injuries are severe or if modern medical supplies are unavailable, or in conditions where infection is a major threat. Getting injured in the distant past is very dangerous.

This sort of medical assistance can only be done once for each injury. That is, if you are injured from a fall, reducing your Coordination by 1, someone can try to patch you up and restore that missing level. If they fail, it cannot be attempted again until the character sustains another injury. However, if you receive another 2 points of injury and your resident medic gets a Fantastic result, you will have all 3 points of injury restored.

How hard is it to heal a character? The usual default Difficulty is 12, but the Difficulty should be increased by one for every Attribute the character has that is at zero. Severe injuries are going to be harder to patch up, and sometimes the best thing for them is a trip to the nearest hospital.

MULTIPLE INJURIES & REDUCED ATTRIBUTES

When an Attribute reaches zero, the character is unable to do anything related to that Attribute. So what does that mean for each Attribute?

Zero Awareness may mean that one or more of the character's senses have been temporarily impaired, leaving them unable to move around on their own. They're so dazed or unable to tell what is going on around them that they will not know what is happening, or may be unable to communicate.

Zero Coordination, they'll be flailing around as if they'd had one too many at the local pub. They'll keep falling over or tripping over the slightest thing, overreaching for items, knocking everything over. Probably best just to sit them down and hope they recover.

Zero Ingenuity (not one that'll drop often) will mean the character is so tired or defeated that they're unable to think sensibly or come up with any ideas. They may do foolish things, like blindly following foolhardy orders or believing what people say unquestioningly.

Zero Presence and the character will probably be unconscious, unable to talk or communicate until revived by medical means or given time to recover. If remaining conscious, they will refuse or be unable to communicate with anyone, shunning contact with others, as other people seem too threatening.

Zero Resolve means they've given up completely, admitted defeat and will sit around not really wanting to do anything. They become open to suggestion and likely to do anything they're told. If inundated with suggestions or orders they may react badly to the overwhelming instructions, striking out at everyone nearby.

Zero Strength, they're likely to collapse to the floor, unable to even stand. The character will have to be carried and will probably not have enough strength to defend or help themselves.

Hitting zero in an Attribute is pretty bad, and it may be that your character may develop a Bad Trait to reflect the lasting effects of hitting zero. Reach zero in more than one Attribute and things get serious. If three or more Attributes reach zero, not only will the character be almost unable to do anything, they're so badly injured that there is a good chance they'll be killed. See *Getting Killed*, page 112.

STORY POINTS

You've heard the term Story Points used many times so far, and each player should already have some marked down on their character sheet. Before everyone starts playing, the Gamemaster will hand out a number of tokens to each player equal to their Story Points. That way, when they spend a Story Point, they simply hand the token back to the Gamemaster rather than having to rub out numbers constantly on the character sheet until you can see through it. If the Gamemaster rewards the players for good play or aiding the story, he'll hand some back to you. Simple as that.

But what do they do and how are they used?

Story Points are used to tweak the course of events in a player's favour. It's not just the players that have Story Points - some villains have a number of Story Points that the Gamemaster can use to keep them alive longer, or so they can escape to plan another escapade that the players will have to thwart. During the game, you can expect Story Points to be flowing freely back and forth across the table.

Story Points can be used in many different ways. The Gamemaster will advise if it's a good or bad time to use them, and as always, the Gamemaster will have final say. The Gamemaster may also limit the number of Story Points used in any particular

adventure or session. Below we've presented some uses for Story Points, explaining how they work in the game.

CLUES

If the players are really stuck and don't know where to go or what to do next, they can opt to spend a Story Point and the Gamemaster can give them a subtle nudge in the right direction. Just one of the players need spend the Story Point, and it'll be their character that suddenly realises the way to go and makes a suggestion to the rest, or has a lucky break that points in the direction of the plot.

BONUS DICE

If the character knows beforehand that the outcome of a particular roll is vital to their success, that the fate of the universe may revolve around that one roll, then it may be that the player will want to spend a Story Point to add a little to the roll. The character steels themselves to prepare for the task, and takes a deep breath. In game terms, the character spends a Story Point and can add an additional two six-sided dice to the roll.

This isn't a guaranteed success, after all you could roll two "1's", but there is a chance you could succeed phenomenally well. The player will have to judge if the task is worth spending those valuable Story Points. If you spend even more Story Points before you roll, you get one extra die per Story Point.

You can also spend Story Points *after* you roll, but they're less effective—spending a Story Point after the roll gives you one extra die.

STORY POINTS & NPCS

Most non-player characters don't have Story Points. They have to get by without the edge that comes with being the hero of the story. The villains are the exception. A 'named' bad guy gets a few Story Points at the GM's discretion. Captain Wilder, for example, has 3 Story Points—not as many as most player characters, but enough to make him a threat. Helen Cutter has fistfuls of Story Points to make her a match for the whole ARC.

You don't need to be sentient to have Story Points. A recurring dinosaur (like Rex) could have a stock of Story Points too.

You can spend a maximum of three Story Points on any one roll (so, four extra dice if you spend them all before you roll, or three extra dice if you spend them afterwards).

AVOIDING FAILURE

Failing at something can be disastrous. Worse, it can be fatal if the task was during a life threatening moment. Luckily, if you fail at a roll, you have the option to "tweak" the results a little to succeed. This must be done straight after the roll in question—there's no jumping back in time to fix something an hour or a week later.

As soon as you know you've failed at something you have the option to spend Story Points to improve the result. A single Story Point will bump the result up one in the character's favour. For example, a Disastrous result—which can often be fatal in a Conflict—can be bumped up one category to a Bad result. A Bad becomes a Failure, a Failure becomes a Success result, and so on.

If it's a truly essential roll and you simply *have* to make it, you can spend more than one Story Point at a time to succeed from a Disastrous fail. One point per bump in levels means that you can move from a Disastrous to a Success result with three Story Points.

The only limit in doing this is that you cannot bump a roll in your favour higher than a Success result. After all, you would have failed normally, so there's no spending five Story Points to get a Fantastic result.

Of course, you can end up spending more points than planned. Villains have Story Points as well, and it may be that a pivotal Conflict becomes a match between who can spend the most Story Points to win. Spending Story Points to succeed where you would have failed doesn't mean that the villain cannot spend some of their Story Points to ensure your failure remains!

IGNORE DAMAGE

Getting hurt...hurts. As damage is applied straight to your character's Attributes, every injury you suffer means your chances of succeeding at related tasks are reduced. Once the raptor starts clawing your leg off, reducing your Strength and Coordination, your future rolls to escape the raptor are going to be severely penalised.

Spending a Story Point lets a character ignore any damage he's suffered for one roll—you use your full Attribute instead of its current, reduced value. This represents your character gritting his teeth and pushing themselves to the limit.

IGNORING BAD TRAITS

A lot of Bad Traits push you to act in a certain way—if you're Forgetful or Impulsive, you're prone to forgetting key facts or rushing in where the SAS fears to tread. If you don't act in accordance with such Bad Traits, you've got to pay Story Points.

INSPIRING OTHERS

Characters can donate Story Points to each other to help them through a particularly major moment. This can be done in many ways, a dramatic and rousing speech, a word of encouragement or even a kiss. If it's dramatic, moving, rousing and encouraging, and the other player is willing to share their Story Points to keep you going, then this sort of gaming should be encouraged.

Players can also give Story Points to other players as a note of appreciation. If another player comes out with a really funny line, or saves your character's life, or sets up a scene where you get to save the day, you can donate a Story Point as a gesture of appreciation.

ALTERING THE PLOT

If you want to alter something in the game world indirectly, you may be able to buy your wish with Story Points. You could spend a Story Point to have help arrive in the nick of time, or to have something distract a hungry dinosaur before it eats you.

You could have an NPC fall in love with your character, or be mistaken for a new recruit by the villains' guards. You could have an Anomaly appear when you're stranded in the Permian era. The number of Story Points it takes to change the story is up to the GM.

The one rule when it comes to altering the plot (apart from the usual rule about everything being ultimately up to the Gamemaster) is that you can't use Story Points to save the day or solve a problem directly.

For example, say you're being held hostage in a derelict factory by a deranged madman. You couldn't say *'oh, a big piece of industrial machinery falls on top of him and squishes him before he can shoot us.'* However, you could say *'GM, how many Story Points would it cost for there to be a big piece of machinery balanced precariously on that upper walkway? Something that would fall on the madman if I shove him into a supporting girder?'*

GAINING STORY POINTS

The players can regain Story Points in lots of ways, at the whim of the Gamemaster.

GOOD ROLEPLAYING

Playing your character to the hilt, coming up with funny or inspiring lines of dialogue or great stunts, getting into interesting situations—if you're having fun and helping everyone else at the table have fun too, then that should be rewarded with a few Story Points. Try to give everyone a chance to shine, keep everyone involved in the story, and play off other people's characters. If one of the other characters is a soldier whose job is to protect your scientist, then give her a chance to show off her combat Skills by bumbling into danger. Try to make the other players the heroes of the show.

EMBRACING BAD TRAITS

If your Bad Traits really impede you, you can claim a Story Point. Better yet, if you suggest ways your Bad Traits make your character's life harder, that's definitely worth Story Points.

COMPLETING GOALS

If your team completes goals, like covering up Anomalies and getting prehistoric creatures back where they belong, that's worth Story Points. Solving puzzles and finding a key clue that leads you to the next scene should also be rewarded.

ACCEPTING PLOT TWISTS

Sometimes, the characters have very, very bad luck.

The Anomaly Detector Device crashes at exactly the wrong moment. A stupid soldier panics and

takes a pot-shot at the Triceratops you just calmed down. The backup you called for is stuck in traffic and never arrives. You run out of ammo at just the wrong moment. Helen Cutter slips away and escapes after saying something cryptic, even though you secretly arranged for there to be six concealed snipers watching her at all times. If the Gamemaster screws the player characters over despite their best-laid plans and preparations, that's worth a few Story Points in recompense.

This doesn't mean that the GM has to pay for every horrible event and dangerous monster the characters encounter—only when they push the characters into really nasty situations and give them no chance to back out. You don't get Story Points if you're sent to capture a T-Rex, for instance, but you might get a Story Point if the T-Rex's mate tracks your scent and then follows you home.

HELPING OUT

Players who help out should be rewarded. Buying snacks for the group, keeping a record of events in the game, researching background details between game sessions, setting up a website for the game, carpooling, cleaning up afterwards—throwing a few Story Points at players who go above and beyond is good practise.

MAX STORY POINTS

When the characters were created they were given a Story Point total - this is their maximum amount of Story Points between adventures.

As the adventure progresses, the character can hold more Story Points than this, though usually this is building up to a big expenditure at the story's climax.

When an adventure is over, characters usually heal all their wounds, and their Story Points reset to their maximum level.

LEARNING & IMPROVEMENT

CONNOR: "I'm one of your students."
CUTTER: "Really? Why don't I recognise you?"
CONNOR: "You never turn up for our seminars."
- Episode 1.1

Characters aren't static—they can learn from their adventures and pick up new Skills. Over time, if the Gamemaster allows it, the players can improve their character's abilities. After each game session, each character gains one Experience Point (an especially generous GM might grant extra Experience Points after especially important game sessions or at the end of a big plot arc or season finale).

New Attribute Level	2	3	4	5
Cost	6	7	8	9

ATTRIBUTES

Attributes can be changed, but it takes a long time and plenty of hard work. Increasing an Attribute should be a noteworthy event, and takes several months of training and discipline. It costs **(five + the Attribute's current level)** Experience Points to raise an Attribute.

SKILLS

Basic Skills can be picked up easily—a character gains one Experience Point after each game session. A new Skill level costs an equal number of Experience Points. So, buying a new Skill costs 1 point, raising a Skill from level 1 to 2 costs two points, from 2 to 3 costs three points and so on. This means that it costs a whopping 21 (1+2+3+4+5+6) Experience Points to bring a Skill up from scratch to 6.

New Areas of Expertise cost 1 point each.

TRAITS

In general, Traits shouldn't be bought with Experience—they should be awarded based on events in game. However, if the GM agrees, players can buy new Minor Good Traits for **two** points each, and new Major Good Traits for **four** points each.

Taking new Bad Traits doesn't get you bonus Experience Points. The GM may allow you to buy off some existing Bad Traits with experience.

STORY POINTS

You can raise your Maximum Story Points with experience, at the cost of 2 Experience Points per added Story Point.

LEAVING THE GAME

"I'm going to forget the ARC, Danny. I'm going to forget the creatures and the Anomalies. And most of all I'm going to forget Nick Cutter and Claudia Brown. One day I'll wake up and this will seem like nothing more than a strange dream. And then I'll be Jenny Lewis again."

Episode 3.5

Eventually, every character leaves the game. Sometimes, it will be the best possible ending for the character—you've told their story, they have achieved what they set out to do, they accomplish something wonderful and heroic with their final action, or you just want to play someone else.

Other characters die when you really want them to survive—you spend every Story Point, you fight every step of the way, but it's still not enough and the monsters get them. And that's ok; if there wasn't a risk of defeat, victory wouldn't mean anything in the game.

GETTING KILLED

If a character is reduced to zero in three Attributes, he is in big trouble and is probably dead, especially if one of those Attributes is Strength. The Gamemaster has the final word, of course.

Characters can also be killed by other means—if someone's holding a gun to your head, and they pull the trigger, don't bother arguing that the gun does a maximum of 10 damage and you've got Strength 6 and Resolve 6. Some situations override the usual rules.

GETTING ERASED

Changes in the timeline may result in your character first becoming Temporally Threatened (see page 159), and then finally erased like Claudia Brown. This is the end for the current 'version' of your character, but you can keep playing the new incarnation of the character. Keep the bits you like, and change the rest.

FORCED TO LEAVE

Circumstances may force your character to give up Anomaly investigating. Maybe your superiors kick you out, or everyone suspects you of being in league with the enemy. Maybe you get stuck on the wrong side of a time portal, or possessed by a sentient parasite, or brainwashed using future technology. If your character can't be part of the Group Framework any more, it's time to go. It's a bad idea to have two 'groups' of player characters for an indefinite period—if your character can't work with the group, it's time for that character to leave and you to make up a new one. (It's OK to have the group split for a few sessions, but that does not work in the long term.)

CHOOSING TO LEAVE

Your character may choose to leave the game, becoming a non-player character. Give the character sheet to the GM—the character may come back as a special guest in a future adventure! Talk to the GM if you want to bring an old character back to the game.

EQUIPMENT

Humanity is the tool-using ape. We change our world not by the brute force of our muscles, but by the tools we use. Our evolution has been shaped by our reliance on tools, making us physically weaker and slower so we can support bigger, faster brains—and when you're thrown head to head with the most dangerous predators in history, you'll be glad we invented useful tools like body armour and machine guns.

OBTAINING EQUIPMENT

One thing you won't find in this equipment chapter is prices. Instead, equipment is ranked as being Common, Uncommon, Rare or Unique.

Common Items are easy to obtain. You can buy them on the high street or order them online. You can get common items without any problems. Note that this doesn't mean they're cheap, just that getting hold of one is easy. For example, cars are Common. That doesn't mean that they don't cost a few thousand pounds; it means that a

OPTIONAL RULE: PLANNING

Some GMs and players prefer a more traditional approach to equipment, where the player characters have only basic equipment on them by default. If Stephen's player wants to have a sniper rifle and smoke grenades, then he has to say he's going down to the Armoury to get some instead of just assuming he got them 'offscreen'. Using stricter equipment rules puts more of an emphasis on planning and preparation instead of fast action.

character can borrow a car off a friend or relative easily if he needs one.

Uncommon items are available, but only through specialised dealers. If your character has an appropriate Trait (like the right Friends), or the necessary Skills (an Area of Expertise in the relevant field), or if you've got the necessary backing through Group Traits (like, say, you're working for the government), then you can get Uncommon items without too much difficulty. If you don't have an appropriate way of getting the item, then you're in trouble. A lot of Uncommon items are dangerous and restricted, so you may not be able to obtain them legally if you're a civilian.

Rare items are either very expensive, cutting-edge gadgets, or very hard to find. Getting a Rare item requires having the right Group Trait (Armoury for Weapons, Motor Pool for Vehicles and so on) or finding a way to get one during an adventure.

All Future Technology is at least Rare. Unless the GM specifically allows it, you can't get Future Technology except by finding it in play.

Unique items are literally one of a kind (unless you get into mind-bending paradoxes involving alternate timelines). Getting a Unique item means having the right Base Trait or finding it in play, or building it yourself.

TRAPPINGS VS. GROUP TRAITS

There are three ways to obtain equipment in *Primeval*—through your Trappings, through Group Traits, and getting it in the course of play.

Trappings are things your character *owns*. You get them by having the appropriate Skills—a character with a Transport Skill of 3 or more has a car, a character with a Technology of 3 or more has a laptop, a character with a Marksman Skill of 3 or more has a gun and so on. They're stuff you happen to have on you, or can easily lay your hands on. Trappings are limited to Uncommon items in general. If your Trapping is destroyed, it's gone forever. Abby's car, for example, is a Trapping; she owns it, but if it gets stepped on by a woolly rhino, it's out of the game. (Good luck explaining a woolly rhino collision to your insurance company!)

Group Traits like Armoury or Vehicle Pool give you items you can *requisition*. These items belong to your organisation—you can only use them on an official mission, and they're not for personal use. If an item obtained through a Group Trait is destroyed, you can get a replacement by returning to your base. All those shiny 4x4s driven by the ARC team come from the ARC vehicle pool—if one of those gets smashed, then the characters can get a replacement without too much trouble.

Finally, you can obtain items in the course of play by buying them, finding them, stealing them or being given them.

EQUIPMENT THAT'S NOT LISTED

Primeval takes place in our world, more or less (assuming you don't wipe out humanity in a time paradox). If you want a piece of equipment that exists in the real world, but isn't listed, talk to your GM.

EQUIPMENT OUT OF TIME

This chapter assumes that you're playing in the present day. If your game is set in the past, you may not have access to everything in these lists—there are no biohazard suits or mobile phones in a 1940s-era game! In general, more primitive weapons do less damage and are more unwieldy (giving penalties to Coordination or attack rolls).

See *Stuck in the Past?*, page 153.

YOU HAVE IT UNTIL YOU NEED IT...

For most items, there's no need for a player to declare that they have that particular piece of equipment in advance. If it's part of the Trappings from your Skills, or you've got the right Group Trait, or it's the sort of thing your character would always carry with you thanks to an Instinct, then you're assumed to have it when you're investigating Anomalies. For example, Stephen's player doesn't need to tell the GM that he's taking a hunting rifle with him every time he leaves the ARC—it's always assumed to be in his 4x4.

If an item is something you *might* have with you, but it's a stretch, you can spend Story Points to have it, as long as you can justify it to the GM. If Abby goes

out clubbing, she's not going to bring a hunting rifle with her—but she might have a dart gun at the bottom of her handbag, just in case!

Losing equipment is a bigger problem. A lot of *Yes, But...* successes may involve losing key bits of gear. Some Skills cannot be used without the appropriate equipment.

IMPROVISING EQUIPMENT

If you're stuck in the distant past, of course, you're unlikely to find a handy branch of *Argos*. The Craft Skill can be used to improvise basic equipment and to build shelter. To use the Craft Skill, you need the appropriate tools, but you can build improvised tools out of basic materials in a pinch.

You can also improvise modern equipment, turning your sat-nav into a tracking system or your radio into an ad hoc Anomaly detector. Improvising modern gear uses the Technology Skill.

When using improvised equipment, any *'Yes, But'*, or *'No, And'* results probably mean that your improvised gear has broken.

WEAPONS

CUTTER "Actually... I'm a Professor."

SARAH "I've never seen a Professor with a gun before."

CUTTER "It's a pretty new field of study."

Episode 3.1

Violence should always be a backup plan in *Primeval* games. If you blast the dinosaur to pieces with a rocket launcher, you've altered history. Admittedly, if the dinosaur eats you, then history may also get changed. Better to shoot the dinosaur full of tranquillisers and drag it back through the Anomaly.

RANGE: Range is kept abstract, to avoid the game becoming bogged down in maps, measurements and arguments about wind direction. Assume that pistols are only accurate up to about a dozen metres, and that rifles are accurate up to 150 metres in general. Firing at close range gives a +1 bonus to the attack.

AMMO: Ammunition is also kept abstract. You don't need to track individual shots. Results of *'Yes, But'*... or *'No, And...'* can indicate that you've run out of ammo and need to reload (*'Yes, you hit the dinosaur with your first shot, but the hammer clicks on an empty chamber when you try to fire again.'*). Reloading a gun takes an action for most weapons.

HANDGUN: A small pistol or revolver. You can conceal it easily under a jacket. A small-calibre handgun does 2/4/6 damage; a bigger handgun does 2/5/7 damage, and a really big, meaty revolver does 3/6/9 damage. Pistols are Uncommon in the United Kingdom and most of Europe, but Common in the United States. You need Marksman 2 or more to have a pistol license.

A handgun can be fired multiple times per round as a single action, but each shot after the first incurs a penalty (-1 per shot for small handguns, -2 per shot for bigger guns, -3 per shot for really big guns).

HUNTING RIFLE: This is a low-calibre hunting rifle, suitable for taking down small animals, birds, or even deer with a lucky shot. It does 3/6/9 damage, and is Uncommon.

Rifles are bulky and aren't suitable for use in close quarters—if you're trying to use a rifle in a cramped, enclosed space, your Coordination is halved.

Heavy Hunting Rifle: An elephant gun or other big, heavy rifle. Expensive, but very accurate and long-ranged, plus it can stop a charging rhino. It hits for 4/8/12 damage, and has a range of 400 metres. Guns like this are Rare. Again, using a rifle in an enclosed space halves your Coordination.

Sniper Rifle: A military-issue sniper rifle. Extremely accurate, it comes with night-vision sights and a powerful telescopic scope. It deals 4/8/12 damage on a successful hit, and anyone using it gains the Sharpshooter Trait. Sniper rifles are Rare. Sniper rifles have a maximum range of 800 metres, but are impossible to aim properly up close—your Coordination is reduced to 0 if you're in close quarters with a sniper rifle.

Shotgun: Be it a double-barrel 20-gauge or a pump-action 12-gauge, all shotguns fall into this category. Shotguns firing slugs deal 4/8/12 damage, but are -1 to hit due to the difficulty aiming, while shotguns firing buckshot (lots of little pellets) gain +1 to hit a target, but deal only 3/6/9 damage. Shotguns

can be fired a maximum of twice per round (except for semi-automatic models) and subsequent shots suffer a -3 penalty due to recoil. Double-barrelled shotguns can fire both barrels simultaneously with no penalty, adding an additional +1 to hit and an additional 2 points of damage, but require a full Round to reload afterwards. Sawn-off shotguns have a -2 penalty to hit at range, but can easily be concealed under clothing.

Submachine Gun: An Uzi or a similar light assault weapon. It deals 2/5/7 damage on a hit, and can be fired in automatic mode. Submachine guns are Uncommon or Rare.

Assault Rifle: A big, highly damaging military

TRANQUILLISERS

STEPHEN "What are you using?"

ABBY "Ketamine for now. It would help if I knew what size creature we're dealing with. I'll have to guess the dosage."

Episode 2.1

Tranquilliser darts can be filled with a variety of chemical compounds and drug cocktails to knock out the target. They're designed for use on animals, not people—if you shoot someone with a strong animal tranquilliser, it can be lethal.

If a tranquilliser hits, the target must make a Strength + Resolve roll against a Difficulty determined by the type of dart. This works like a normal Marksman attack—an Average success means the Difficulty is the first number, a Good success uses the second value, and a Fantastic success uses the third number. Armour reduces this 'damage' as normal.

Example: Stephen shoots a pteranadon with a dart gun. The pteranadon has Armour 2, and the dart gun deals 6/9/12 tranquilliser damage. He gets a Fantastic success, so that means the third value (12) is used, -2 for the creature's Armour. The pteranadon has to make a Strength + Resolve roll against Difficulty 10.

Tranquilliser Resitance Failed By	Effect
9 +	You made him mad... The creature is unaffected by the tranquilliser, and gains 1 - 6 Threat
4 - 8	No effect. The creature shrugs off the drug.
0 - 3	Slows him down... The creature drops one speed category (Fast → Average, Average → Slow)
Succeeded By	**Effect**
1 - 3	He's Woozy. The creature drops one speed category, and loses 1 Threat every round. If he runs out of Threat, he drops a second speed category. A creature who drops below Slow is unconscious.
4 - 8	Out like a light! As above, but the creature loses 4 Threat every round.
9 +	Uh-Oh! The creature falls unconscious, and is in need of urgent medical attention. It's stopped breathing.

Subsequent tranquilliser shots force the creature to make another Strength + Resolve check, adding half the damage from the most recent tranquilliser shot onto the Difficulty.

Different types of tranquilliser are available.

Tranquilliser	Difficulty
Small Animal Tranquilliser	3 / 6 / 9
Horse Tranquilliser	6 / 12 / 18
Elephant Tranquilliser	8 / 16 / 24
Huge Tranquilliser	10 / 20 / 30

Once a creature is hit by a tranquilliser dose, the effects linger for several hours.

weapon like an AK-47, SA-80, M16 or H&KMP5; the sort of weapon beloved by those who like their acronyms. An assault rifle has a range similar to that of a normal rifle, and suffers the same penalties when used in cramped conditions. It deals 3/6/9 damage, and can be fired in automatic mode. Assault rifles are Rare.

Heavy Machine Gun: You can't fire a weapon like this on the move (unless you've got Strength 6 or more)—it's designed to be fired from a stationary position, or mounted on the back of a vehicle. It only fires in automatic mode, for 4/8/12 damage. Fixed machine guns like this are Rare.

Land Mine: Step on it, and it goes boom. Spotting a land mine pits Awareness + Survival against Ingenuity + Subterfuge on the part of whoever planted it, with big penalties to those spotting it if time has passed and the surface is now overgrown. If a mine goes off, it inflicts 2 dice + 6 damage to everyone within two metres. Mines are Rare.

Rocket Launcher: A shoulder-mounted anti-tank weapon, but you could also use it to blow up an armoured dinosaur if you had to. Rocket launchers inflict 20/40/60 damage, and are very, very Rare. Characters should not be using rocket launchers in public. Or cramped spaces. Or at all. Range is around 500 metres, with an explosive radius of three metres.

Smoke Grenade: Throwing a grenade uses Coordination + Athletics; a smoke grenade fills a room or a small building with thick smoke. You can't see through the smoke unless you're wearing thermal goggles (see page 121); trying to do anything while blinded is worth a -4 penalty at least. Smoke grenades are Uncommon.

Tear Gas Grenade: Like a smoke grenade, but also painful. If you're caught in a tear gas cloud without a gas mask, you have to roll Resolve + Awareness each Round against Difficulty 18; if you fail, you take one point of damage to your Awareness or your Resolve. Resisting a tear gas grenade counts as a Reaction, so you'll be at -2 to your next roll made that round. Tear gas grenades are Uncommon.

Stun Grenade: Stun grenades don't inflict much damage, but they knock their victims out briefly. If you're hit by a stun grenade, you must make a Strength + Resolve roll against a Difficulty of 12/18/24 (work out the difficulty like you'd work out the damage for a normal attack). If you fail, you're knocked out for 1 round on a Normal Failure, 1 - 6 rounds on a Bad Failure, and 2 dice rounds on a Disasterous Failure.) Stun grenades have an explosive radius of three metres.

Explosive Grenade: They go boom. Explosive grenades have an explosive radius of 3 metres, and inflict 8/16/24 damage if the targets fail to dodge. Explosive grenades are Rare.

EXPLOSIONS

Mines, rockets, grenades and other explosives do damage to an area. Anyone inside the listed radius takes full damage; anyone close by but not inside the radius takes ½ damage.

Dart Gun: This is a hand-held dart pistol that shoots tranquilliser darts. It's Rare. Darts inflict no actual damage, but determine the difficulty to resist the drug's effect—see the Tranquilliser sidebar.

Tranquilliser Rifle: A long-ranged version of the dart gun, a tranquilliser rifle is air-pumped and fires small plastic darts tipped with a syringe. Tranquilliser rifles are Rare. (See page 117 for more detail on tranquillisers.)

Taser: A taser delivers an incapacitating electrical jolt to the victim. Most tasers are hand-held devices that are used as a melee weapon, but you can also get taser pistols that fire darts connected to the base unit by spools of wire with a range of 5 metres. Tasers are Uncommon.

To attack with a taser, use Coordination + Fighting for a hand-held unit, or Coordination + Marksman for a ranged one. The attack is resisted with Strength + Fighting or Coordination + Athletics.

A taser hit inflicts damage directly to the target's Coordination, but the amount of damage depends on the victim's Strength. Taser damage is only temporary—the victim regains Coordination at the rate of 1 point every 2 rounds.

Target Strength	Taser Damage
1 - 2	4 / 8 / 12
3 - 4	3 / 6 / 9
5 - 6	2 / 4 / 6
7 - 12	1 / 2 / 3
13 +	No effect

Ranged tasers are one-shot weapons. If you miss, the taser is useless until the wires are retracted and the gas cartridge is replaced.

Heavy Taser: These big rifle-sized tasers are designed for use on big animals. Heavy tasers can have their charge adjusted so they do more or less damage depending on how big the target is. When preparing to fire a heavy taser, the operator can select a Strength rating. The taser does damage based on the difference between the taser's Strength and that of the target. Dial the taser down too low, and it won't have any effect on the target. Dial it up too high, and you'll fry the target instead of stunning them.

Heavy tasers have a maximum Strength of 15, and a range of 10 metres. They are used with the Marksman Skill.

Difference	Taser Damage
– 6 or more	4 / 8 / 12
– 3 to – 5	3 / 6 / 9
– 2 to 2	2 / 4 / 6
3 to 5	1 / 2 / 3
6 or more	No effect

Crossbow: The medieval crossbow was a devastatingly effective weapon for its time, but a modern crossbow is even more dangerous. Crossbows are slow to reload, but have the advantage of being completely silent. Crossbows are Uncommon. They inflict 2/4/6 damage. It takes two Action Rounds to reload a crossbow.

Knife: A small boot-knife does Strength +1 damage; a really nasty one does +2 or even +3 damage. Knives are Common.

Cosh: A truncheon or club; ideal for coshing or clubbing people. Strength +2 damage; you can make Called Shots to the head without a penalty if you take someone by surprise with a cosh. Coshes are Common.

Knuckledusters: Brass knuckledusters let you punch for Strength +1 damage. They're Common.

Sword: Katanas, claymores, really big knives—anything that lets you chop and slice for Strength +4 damage. Real swords (as opposed to replicas and ornamental weapons) are Uncommon.

Chainsaw: Not exactly a conventional weapon; a chainsaw does Strength +6 damage, but there's a -4 penalty to hit, and you run the risk of hurting yourself if you get a Disasterous Failure. Chainsaws are Common.

Flamethrower: Flamethrowers aren't exactly the most accurate weapon, but they're great for dealing with Swarms of small creatures or for scaring creatures that are afraid of fire (or for setting yourself alight). A flamethrower attack does variable damage (1 die/2 dice/3 dice), but creatures who dodge a flamethrower attack have to dodge away from you, giving you a breathing space. If you dodge a flame attack with Co-ordination + Athletics, the only place to dodge is *away* from the flame so you can't attack the flamethrower operator without moving again.

ARMOUR

Heavy armour is bulky and slows you down, and really won't help if you're stepped on by a Mammoth. Still, a bit of protection never goes amiss. Armour only protects against attacks that hit the part of the body it protects—wearing a helmet gives you armour on your head, but obviously won't help if something's chewing your arm off.

Tough Clothing: A sturdy leather jacket and sensible outdoors gear gives one point of Armour at no penalty, and is Common.

Motorcycle Helmet: A helmet gives 4 points of protection against attacks that hit the head. Helmets are Common.

Bulletproof Vest: A vest gives 4 points of protection against attacks on the torso. It's Uncommon.

Body Armour: Police or military body armour gives 8 points of protection, but reduces your Coordination by 1 point. It's Uncommon.

Chainmail: Medieval armour, like that stylishly modelled by Sir William, in Series 3. It provides 8 points of protection, but reduces Coordination by 2. Working medieval armour is Rare.

CBRN Suit: That stands for Chemical, Biological, Radiological and Nuclear. A CBRN suit is a heavy plastic suit that protects the user against hazardous environmental conditions, like chemical spills, radioactive contamination or the unbreathable atmosphere of prehistoric Earth. CBRN suits provide only 2 points of protection, and reduce Coordination by 2. On the bright side, while wearing a CBRN suit, you're protected from environmental hazards. CBRN suits are Rare.

Shield: A shield gives 4 or 8 points of Armour, depending on what it is made out of. When using a shield, you only get its protection if you use a Reaction to defend against the current attack—if you use the same Reaction roll against multiple attacks, the shield only works against the first attack.

SURVIVAL EQUIPMENT

Anomalies *usually* link two places that are broadly similar, so there's a good chance you can breathe the atmosphere on the far side and won't be instantly crushed, roasted, frozen or drowned when you step through... but there are exceptions. When the conditions on the far side are hostile, you need survival equipment.

Biohazard Suit: A light enclosed plastic suit that's designed to protect against chemical and biological hazards. It reduces Coordination by 1, but doesn't give any Armour protection, and won't guard against radiation.

Gas Mask: Protects against noxious fumes and toxic gases (including tear gas). Gas Masks are Uncommon.

SCUBA: Self-contained underwater breathing apparatus, a SCUBA set is needed if you're hunting Plesiosaurs. Wait, no, that's a submarine we're thinking of. A SCUBA set is what you need if you want to be *hunted* by Plesiosaurs. Still, a handy thing to have. You need training in using SCUBA equipment (either the right Area of Expertise, or being shown what to do and spending a Story Point). Scuba equipment is Uncommon.

Cold-Weather Gear: Space-age fabrics, fur coats, fuzzy hats and thermal underwear, just in case you end up in an ice age. Protects against cold and gives a point of Armour, but reduces Coordination by 1 point. Cold-weather gear is Uncommon.

Tent: Portable emergency shelter. Common.

Compass: Detects magnetic north... or a nearby Anomaly, if you're close enough to its magnetic field. Common. Travelling without a compass (or the Sense of Direction Trait) gives penalties to Survival rolls.

Medical Kit: Bandages, painkillers, antibiotics for first aid. The basic first aid kit is Common, but you can also get a more comprehensive kit with antivenins, drugs for treating unusual conditions and long-term care. This larger medical kit, which is needed for expeditions into hostile territory (or through an Anomaly) is Uncommon.

Oxygen Cylinder: A handy portable oxygen supply; useful if you're climbing a mountain, treating an accident victim, or travelling to an era with a low-oxygen atmosphere. Uncommon.

Pocket Torch: A basic battery-operated flashlight. Common.

High-Power Torch: A powerful flashlight in a rugged case. It works underwater and has enough battery power to keep going for days. Uncommon.

Wind-Up Torch: A basic flashlight that can be charged by cranking a handle. Useful if you expect to be stuck in the past with no power supply. Uncommon.

COMMUNICATIONS

Every character, we'll assume, has a mobile phone. Other handy communication gadgets include:

Radio: A pocket-sized two-way radio, hardened to withstand the knocks and dangers of field work. It includes a tracking beacon. Uncommon.

Police Radio: A radio that can be tuned to the police radio bands to intercept official messages. Uncommon.

Video Camera: A handy portable digital video camera, perfect for documenting creature incursions. Just don't let it fall into the hands of a pesky journalist. Common.

Tracking Beacon: A small radio transmitter whose signals can be detected and homed in on with a suitable detector. Beacons come in a variety of shapes and sizes; bigger ones have a longer range. It is even possible to purchase darts for a dart gun or tranq rifle that contain miniature beacons. Uncommon.

Tracking Communicator: This high-tech gadget combines a radio and a tracking beacon into a single pocket-sized unit. It can be set to passively transmit any sounds it picks up back to base. High-tech trackers like this are normally available only to the military, and are Rare.

SCIENTIFIC EQUIPMENT

Laptop: A hardened laptop for use in the field. Databases of dinosaurs let you identify monsters, while a wireless internet connection allows you to research mysteries or download data. Uncommon.

Geiger Counter: Detects radiation. The Anomalies don't emit high levels of radiation, but radiation can 'leak' through a time portal from the far side. Uncommon.

Investigative Kit: A police forensics kit, containing sample jars, microscopes, UV lights and other handy gadgets for investigation. Uncommon.

Heat Sensitive Camera: Detects unusual heat sources, like creatures. Uncommon for a fragile and bulky basic model; ruggedised, compact and efficient military-grade ones are Rare.

Nightvision Goggles: These light intensification goggles let you see in the dark. While wearing them, you don't suffer any Awareness penalties for being in darkness, but there's a -1 penalty to Coordination due to the bulk and inconvenience of the goggles. Uncommon.

More advanced **Thermal Goggles** detect heat, and let you see through smoke as well as darkness. These are Rare.

Oscilloscope: An audio oscilloscope is used to analyse sound waves; zoologists, for example, use them to examine animal cries. Oscilloscopes can detect sounds outside the range of human hearing, such as the ultrasonic screeches used by bats and other creatures that hunt by echolocation. An item like this is Rare.

HANDLING EQUIPMENT

Cage: Cages come in all shapes and sizes. For a small creature, the cage is light enough to be carried in one hand, and has a hatch through which you can pop the pesky dinosaur into its new home. Larger cages come in sections and have to be assembled in the field—it's hard to find a cage big enough to hold a Mammoth that can be easily transported.

Cage Type	Bend Bars /Lift Gates
Tiny	12
Small	18
Medium	24
Large	30
Huge	36

Tiny and small cages are Common; bigger cages are Rare. You can fit anything up to a large cage on the back of a pick-up truck.

Restraints: Chains, muzzles, ropes and straps. If you can get a monster into restraints, it is much easier to handle. Restraints are Common for Medium and smaller creatures, Uncommon for anything bigger. A character can escape restraints by breaking them (see the table below) or slipping out using Subterfuge.

Restraint Type	Strength to Break
Tiny	10
Small	12
Medium	18
Large	24
Huge	30

Crush Board: A crush board is simply a sheet of light wood or metal covered in padding. The board is used as a shield (Armour 4) to protect the handler from animal attacks, but its main purpose is its use as a mobile wall to confine an animal. Several handlers with crush boards can slowly close in on the animal, confining it without panicking it. Using a crush board gives a +2 bonus to Animal Handling when trying to convince an animal to move. It cannot be used if the animal is over its Threat Threshold. Crush boards are Common for Medium or smaller creatures, Rare for anything bigger.

Meat: Delicious raw meat, like chicken or beef. A sack of entrails is a great way to attract a predator, or reduce a creature's Threat by feeding it. The scent of meat can increase a creature's Threat by 1 point every few rounds; feeding reduces the creature's Threat, assuming you give it enough food. If a creature gets the taste of meat, but isn't sated, it can be even more dangerous. The meat was the appetiser, now you're the main course...

Meat is Common.

Sedatives: Sedatives work just like tranquillisers (page 117), if you get a creature to eat them. They are Uncommon.

RAMMING SPEED!

See page 99 for vehicle collision rules.

VEHICLES

From the ARC's big black SUVs to Abby's little mini, and all those rubber dinghies and speedboats for chasing aquatic monsters, vehicles are very handy things. They get you to the Anomaly fast, they protect you from savage monsters if you hide inside, and you can run over giant insects with one.

ATTRIBUTES

Vehicles have three special Attributes.

Speed: How fast they move, in terms of Areas per Round, which is what you need to know for chases. A vehicle can go faster than its listed speed, but if you push it like that, you'll have to make a Transport roll every round to keep control.

Armour: How tough the vehicle's exterior is. This may also reflect how much protection the vehicle gives to people inside it.

Size: How big the vehicle is, relative to creatures (see Creature Sizes, page 170).

Hit Capacity: How much damage the vehicle can take before being immobilised. A vehicle that takes half its Hit Capacity is damaged, and loses half its speed. A vehicle that takes twice its Hit Capacity in damage is torn apart and is now a pile of junk.

Aircraft and water craft work slightly differently. A boat that's taken half its Hit Capacity is holed and is sinking. It can still be used, but loses one Speed every round until reduced to 0, at which point it sinks.

An aircraft reduced to half its starting Hit Capacity is out of control. The pilot needs to land it immediately or it'll crash.

TRAITS

There are also a few special Traits that vehicles can have.

Open: The vehicle offers next to no protection to people inside it. A motorcycle is open, as is a convertible.

Enclosed: Your average car—the main compartment is enclosed, but there are big windows that could be smashed open easily. If an Enclosed vehicle is attacked, then a big attacker may be able to get at the people inside through the windows with a Fantastic attack result.

Fully Enclosed: This is for tanks and other vehicles that are designed to withstand attacks from outside, like a safari landrover. The windows are non-existent, or are made with wire-hardened glass and are far enough away from the passengers to ensure that attacking monsters need to smash or flip the vehicle to get at the juicy meat inside (assuming the monster is too big to wriggle in through the door).

Powerful: This vehicle has a big engine and puts out lots of horsepower. Double its speed for the purposes of pushing or dragging cargo. Some vehicles have higher levels of Powerful.

Off-road: The vehicle is designed to go off-road. If a vehicle that lacks this Trait goes off-road, call for Transport checks every few rounds.

Fast: Some vehicles are really fast. If you push the speed of a Fast Vehicle, you move 2 extra zones on a Success, 4 on a Good Success, and 6 on a Fantastic one.

SAMPLE VEHICLES

Motorcycle: These statistics are for mopeds and small Common motorcycles. Something fancier like a Harley-Davidson gets a higher Hit Capacity, Armour and Speed; such motorcycles are Uncommon. A really powerful motorcycle is Fast.

Armour 2	Hit Capacity 6
Speed 8	Size Average
Open	

Small Car: Your average family car. Common.

Armour 4	Hit Capacity 12
Speed 8	Size Large
Enclosed	

Big Car: This is a large, expensive car; leather seats, air conditioning, walnut dashboard. Don't scratch the paintwork. Cars like this are Uncommon.

Armour 5	Hit Capacity 16
Speed 8	Size Large
Enclosed	

Sports Car: A top-of-the line sports car. Cars like this are rare.

Armour 4	Hit Capacity 12
Speed 12	Size Large
Open, Fast	

4x4: This covers military jeeps, SUVs, Humvees, pick-up trucks and other utility vehicles. They're Uncommon.

Armour 6	Hit Capacity 16
Speed 6	Size Huge
Fully Enclosed, Off-Road	Powerful

Truck: A cargo truck. A bus would have similar attributes, but would replace its Powerful Trait with more space for passengers. Trucks are Uncommon.

Armour 4	Hit Capacity 24
Speed 5	Size Huge
Enclosed, Powerful x 4	

Tank: A front-line battle tank. A vehicle like that has a main gun that can make mincemeat out of any dinosaur (15/30/45 damage) as well as smaller anti-personnel weapons. Battle tanks are Rare, and your GM shouldn't let you get one anyway.

Armour 18	Hit Capacity 32
Speed 3	Size Huge
Fully Enclosed, Powerful x 8	

Inflatable Dingy: A Zodiac or other inflatable boat. Safe and reliable unless a dinosaur bites a chunk out of it. Inflatable dinghies are Uncommon.

Armour 0	Hit Capacity 6
Speed 6	Size Large
Open	

Speedboat: A fast sports boat. Rare.

Armour 4	Hit Capacity 10
Speed 8	Size Huge
Open, Fast	

Helicopter: A large civilian helicopter. Smaller two-seater choppers are Hit Capacity 10 only; armoured military helicopters have Armour 15 and rocket launchers. Rare.

Armour 6	Hit Capacity 15
Speed 12	Size Huge
Enclosed	

GADGETS

Gadgets are custom pieces of equipment used by the Anomaly Research Centre. Most of these were invented by Connor Temple. If you're not part of the ARC, you may still be able to obtain copies of these gadgets, or invent your own versions. After all, Connor's not the only genius out there experimenting with the Anomalies.

Anomaly Detector Device: When they open, Anomalies cause a burst of radio interference in a certain radio band. The Anomaly Detector is, at its heart, a highly sensitive radio antennae network coordinated by a powerful computer. When an Anomaly opens up within range of the detector, the computer triangulates the location of the Anomaly and sounds an alert. Using a combination of GPS and some clever algorithms, it can pin the location of an Anomaly down to within a few hundred metres.

The Anomaly Detector also has access to a government database of street plans, building plans, sewer maps and ordnance survey maps. It can dig up details about the area surrounding an Anomaly, letting characters find the easiest route to the Anomaly and flagging potential hazards or problems.

The detector isn't perfect. It's got a limited range, and only detects Anomalies within around 1,500 kilometres of the ARC. It can be affected by weather or other radio interference, and has a habit of crashing at just the wrong moment. It can be blocked by an Anomaly Cloak. Oh, and apparently Diictodons find its internal wiring to be delicious.

BUILDING GADGETS

CONNOR "It's like tracking down a pirate radio station. All we need is access to the AMS network and a map and we can triangulate the interference to within 30 metres or so. We can also design a handheld Anomaly detector for use over short distances."

LESTER "Will it be expensive?"

CUTTER "Only if we do it properly."

-Episode 2.2

Making a new gadget uses Ingenuity + Technology. Creating a new gadget takes a lot of work—it's not something you can whip up overnight in most cases (there are exceptions, of course—it's possible to jury-rig something in an emergency).

Your progress towards completing the gadget is tracked by a special bonus called, imaginatively, your Progress. This starts at 0, and rises as you get closer to finishing the invention. You add your Progress to your Ingenuity + Technology rolls. You need to accumulate a certain amount of Progress before the invention is completed.

When making a new gadget, you roll Ingenuity + Technology + Progress against a Difficulty set by the GM, and check the following table.

Difference	Effect
9 +	Almost there! Add +4 to your Progress.
4 to 8	Progress! The gadget isn't finished, but you're making good progress. Add +2 to your Progress.
0 to 3	No progress... but you've got an idea. You need more information before you can finish your device. You might need to gather samples from the field, or conduct experiments, or acquire a particular component. If you do so, add +1 to your Progress.
–1 to –3	It works.... At least, you think it does. Your character believes the gadget is ready for prime-time. If you take it with you into the field, the gadget will appear to work for a short while, then malfunction. You'll learn from this experience, and gain +1 Progress and a Story Point. On the down side, your malfunctioning gadget might get you killed. If you don't take the gadget into the field, lose 1 Progress.
–4 to –8	No Progress: You're getting nowhere.
under –9	Wrong Track: Lose 1 - 6 Progress as you head down the wrong track.

For example, Connor's trying to build an Anomaly Monitor that scans the magnetic flux of an Anomaly and sounds an alarm when it's about to close. The GM decides that's Tricky (15) and will take a total Progress of 3 to complete.

In week 1, Connor rolls Ingenuity + Technology for a total of 17. That beats the difficulty by 2. Connor needs to make a detailed observation of an Anomaly to make any progress. During the next adventure, Abby gets lost and Connor has to choose between looking for Abby and finishing his measurements. He puts down his scanner and goes to look for the woman he loves. No progress on his gadget.

In week 2, he rolls a total of 20. That's beating the target by 5. He adds two to his Progress!

Next week, he rolls, adding a +2 bonus for his Progress. He gets a 20 again, which means his Progress is 4. That's over the Progress total of 3 he needs. The Anomaly Alarm is complete!

Operating the Device uses Ingenuity + Technology; it's easy to locate a currently active Anomaly, but finding logs about previous Anomalies or adapting it to hack into other computers or intercept radio messages is harder.

The Anomaly Detector is Unique. Building it takes several million pounds worth of equipment and weeks of work.

Handheld Anomaly Detector: These are adapted handheld radio transceivers, hooked up to a small display screen. It looks a little like a satnav. The detector shows the direction and distance to any nearby Anomalies. It has a range of about 500 metres, but that varies depending on local conditions and the Skill of the operator.

The detector includes magnetic flux sensors and other gadgets that can be used to scan an Anomaly; changes in the magnetic flux around a portal can sometimes indicate if the Anomaly is about to close, at least in theory—Connor's still working on the sensor package. Information can be downloaded to a handheld unit from a larger Anomaly Detector, like local maps or Anomaly readings. You can also send data from a handheld unit back to base.

Using an Anomaly Detector requires an Awareness + Technology roll to pin down the location of the time breach.

Anomaly Detectors are Rare.

Anomaly Locking Mechanism: By accident, Connor discovered that a jolt of electricity delivered at just the right frequency can cause a phase change in the magnetic field of an Anomaly. The Anomaly's polarity reverses, turning it into an impassable sphere. Effectively, the two ends of the wormhole fold in on each other, so the Anomaly is a closed loop in space-time. Another pulse from the Anomaly Locking Mechanism reopens the Anomaly.

Setting up and calibrating the Anomaly Locking Mechanism takes about ten minutes. It has internal batteries, so it doesn't need an external power source, but firing the Mechanism drains the machine's capacitors. It can be activated only once every five minutes under normal operations—a good

DETERMINING GADGET COMPLEXITY

Examples	Difficulty	Progress Needed
Remote Controlled Robot	Tricky (15)	3
Hand-Held Anomaly Detector, Anomaly Lock	Hard (18)	5
Anomaly Detector, Anomaly Locking Mechanism	Very Difficult (24)	10
Anomaly Map	Improbable (27)	15
Anomaly Remote Control	Impossible (30)	25

WE NEED IT NOW!

Sometimes, you need a gadget now, and don't have time to wait. In emergencies only, you can spend Story Points to accelerate the development of a gadget. The character can make up the difference between his current Progress and the amount he requires with Story Points, and then make an Ingenuity + Technology Skill check. If this is successful, he's got a working version of the gadget. It's ugly, it's improvised, it's got wires hanging out—but it works.

Let's go back to the earlier example. Let's say Abby was dragged through the Anomaly. The team want to go in to rescue her, but are worried about the Anomaly closing behind them. Connor decides that he'll get his prototype Anomaly Alarm working to save the day. He spent three Story Points to make up the missing Progress, and makes a Skill check. He fails, and spends more Story Points to bump his failure up to a Success. It cost him a lot of Story Points, but he's got a working Anomaly Alarm when he needs it.

NOT ALL GADGETS INVOLVE WIRES

You can use these rules for any sort of research or invention, not just building gadgets. A character could use Medicine to research a cure for a virus, Knowledge to research some obscure historical fact, Science to come up with a new theory and so on...

Ingenuity + Technology roll might let a character activate it sooner.

When an Anomaly is locked, nothing can pass through it. The Anomaly won't close while it's locked, but it might close naturally seconds after it's unlocked. It is unknown if mobile Anomalies will keep drifting while locked.

The locking mechanism is Unique.

Anomaly Cloak: Invented by scientists working for Christine Johnson, an Anomaly Cloak is a radio jammer tuned to the same frequency as the Anomalies. By constantly transmitting interference in the appropriate frequency, it shields any Anomalies within its area of effect from detection. Anomaly Cloaking technology is Unique.

Running an Anomaly Cloak takes a lot of power, and it is sensitive to big power fluctuations and brownouts.

Anomaly Map: The Anomaly Map is the brainchild of Professor Nick Cutter, who reasoned that there must be a pattern to the Anomalies. It's a big three-dimensional map of space and time made of rods and string. Over the course of several months, Cutter and Dr. Sarah Page plotted all the Anomalies encountered by the ARC, together with historical accounts of monsters and potential Anomaly sightings.

With an Anomaly Map, you can predict when and where an Anomaly will open, and possibly even where it will go. The chances of doing so vary wildly—if you've correctly plotted one fault line in history, you may be able to work out that it will intersect with reality in Croydon next week, but you may have missed another fault line entirely. The

more information you gather, the better and more accurate your map becomes.

Interpreting the information from an Anomaly Map requires an Ingenuity + Science roll; the Difficulty varies depending on the circumstances, the whim of the GM and the quality of the map, but is generally in the 18-30 range. High levels of Temporal Damage (see page 154) increase the difficulty—if time is unstable, it is also unpredictable.

Unlike the other gadgets in this section, an Anomaly Map requires no special technology. Computers make the mathematics of it easier, and modern records and Anomaly detection technology help with gathering data, but you could assemble an Anomaly map in any era after the invention of calculus.

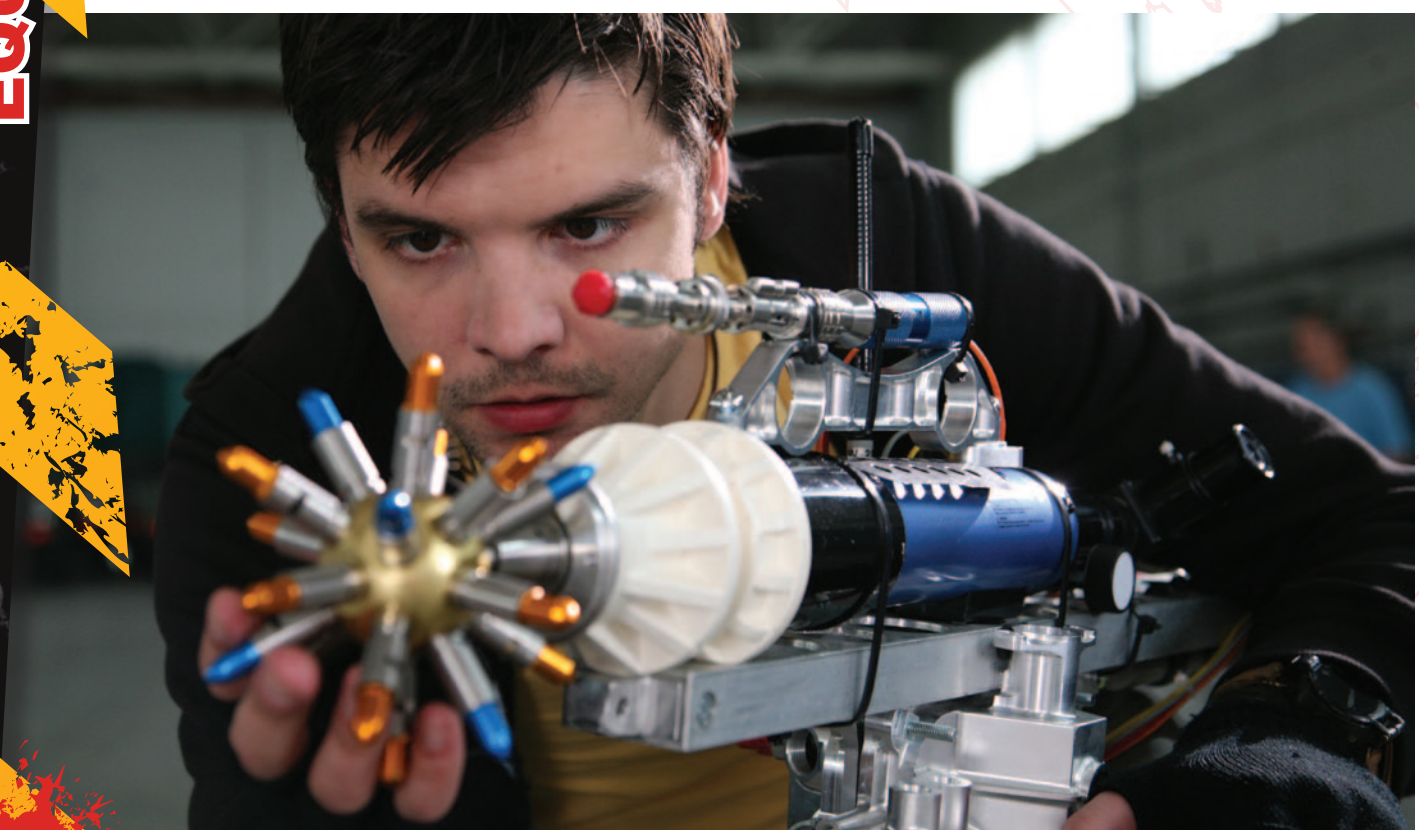
Cutter's original map was destroyed, but replacement maps could be created. It takes months of work and multiple trips through Anomalies to gather the information needed to make a map.

Helen's Notebook: Helen Cutter was missing in the past for eight years. She travelled through an Anomaly to the Permian era, and somehow survived in the prehistoric wilderness. During her long exile, she travelled through dozens of Anomalies, finding routes to other eras of the past and future before she eventually located a reliable route to the present day. She was a brilliant scientist, and made detailed observations of both the Anomalies and the creatures she encountered on the way. She recorded these notes and sketches in a black leather-bound notebook (it was a present from Stephen).

Helen's Notebook covers a range of topics. The early sections are mostly zoological observations; later, she begins mapping the Anomalies, and speculates about the possibilities of reaching the future. Sarah Page began decoding the latter sections of the Notebook before her death, but many of Helen's secrets are still locked within the tattered pages.

The Notebook is Unique.

Sun Cage: The Sun Cage is an Egyptian artefact dating back more than 3,000 years. It's a golden frame that was believed to contain the goddess Ammut. In fact, it's made primarily out of magnetite—a naturally magnetic metal—and contained a potential Anomaly.



The Anomaly opened several times in Ancient Egypt, where the priests of Ammut mistook a Pristichampsus for their deity. Thousands of years later, the Sun Cage was brought to London—and the Anomaly travelled with it.

Player characters are unlikely to make their own three-thousand-year-old, gold-encrusted Egyptian relics, but the existence of the Sun Cage does suggest that an Anomaly contained within a suitable magnetic cage could be moved. Building such a gadget is left as an exercise for the player characters.

FUTURE TECHNOLOGY

These devices were salvaged from the future, mainly by Helen Cutter. Some of these gadgets could be replicated by present-day technology, but others are based on components that cannot be presently manufactured.

Anomaly Control Device: This looks like a remote control made out of glass and crystal, small enough to slip into your pocket. It functions as a Handheld Anomaly Detector, but it's more accurate and sensitive. It can not only detect active Anomalies, but also invisible dormant ones. Furthermore, the Control can open or close Anomalies—just brush your finger over the touch-sensitive screen and you control reality.

It can't create an Anomaly anywhere—there has to be a potential breach in time present—but it can force a dormant Anomaly to life. It can't tell you where the Anomaly goes; that's what Anomaly Maps are for. Activating an Anomaly Control device requires an Ingenuity + Technology roll; the difficulty depends on what you're doing. Finding a dormant Anomaly is Tricky (15); opening an Anomaly can be anything from Easy (9) to Very Difficult (24) depending on how close the Anomaly is to 'naturally' opening. If you try to prise open an Anomaly that won't open under normal circumstances for millions of years, that's much harder than poking open a portal that was about to open anyway.

The Anomaly Control can also be used to close Anomalies, using the same rules as opening them. Artificial Anomalies close naturally on their own once the external force of the Anomaly Control is removed.

Cloning: The actual cloning mechanism was never encountered by the ARC team, so no-one knows if Helen recovered the cloning device from the future, or if the machinery is too big to bring through an Anomaly and she created her minions in the future and then brought them back to the past. The Cloning Device is Rare.

Creating a clone requires a sample of the target's DNA—blood or skin cells will do, but even a strand of hair is enough. The clone rapidly grows to the same age and appearance as the donor (ARC scientists speculate that telomere shortening ensures that clones develop to roughly the same age as the sample). The clones are physically identical to the original, but are mentally limited. They seem to share some of the donor's memories and instincts while lacking the wit and creativity of the original.

CUTTER "I know this man. This is impossible."

BECKER "Why?"

CUTTER "Because I watched him die in the Silurian desert millions of years ago."

- Episode 3.2

Clones are completely and utterly loyal to their creator. Helen was able to order her Cleaner clones to sacrifice themselves at her whim, and even her clone of Cutter obeyed her when commanded to kill his original. They imprint on the voice of the creator, so voice recordings or mimicry can be used to fool a clone.

If a character is cloned, then the clone's Attributes are changed as follows:

- **Ingenuity drops by 3 (minimum 1).**
- **Awareness drops by 2 (minimum 1).**
- **Presence drops by 1 (minimum 1).**
- **It loses Empathy, if it had that Trait.**
- **The clone has the Clone Bad Trait, which makes it hard to show emotion.**
  The clone has a -2 penalty to any Presence or Awareness rolls based around empathy. Furthermore, the clone has to spend a Story Point whenever it's questioned by someone who knows the original. If it doesn't spend this Story Point, the other person realises that something unusual is going on.

The cloning device needs a complex stew of chemicals, bio-matter and synthetic stem cells to grow its clones. These materials can be obtained in the Near Future, but only in limited amounts. Helen Cutter was only able to make a handful of clone soldiers.

Neural Clamp: A neural clamp is a device that is surgically attached to the skull of a creature. The clamp is wired into the creature's brain, allowing the clamp's controller to remotely alter the creature's behaviour. Effectively, it turns

LEEK "Very soon I'll begin a breeding programme. A hundred of them at first, then a thousand. My very own Praetorian Guard. They'll make me untouchable."

CUTTER "You think you can control these things for long?"

LEEK "Properly chipped they're no more dangerous than a car or an aeroplane. A machine, designed for human use."

Episode 2.7

the victim into a biological robot, stripping it of free will. Surgically implanting a Neural Clamp is a difficult and painful operation.

In terms of games mechanics, the Neural Clamp can increase or decrease the Threat of a creature by any amount (up to the creature's Maximum Threat) and control the focus of the creature's aggression. Oliver Leek, for example, was protected by a 'Praetorian Guard' of Future Predators, all conditioned to protect him at all costs.

There are some major downsides to Neural Clamps—if they're destroyed (with a Called Shot) the creature is instantly incapacitated. Cutter was able to disable a Future Predator just by pulling out the creature's clamp, effectively lobotomising it. Also, if Neural Clamps are networked to a single control unit, damage to one clamp can fry all the rest.

Leek produced dozens of Neural Clamps, suggesting they can be replicated using modern technology. Therefore, they're Rare.

Anomaly Map Artefact: This is the Future Tech equivalent of Cutter's map. It's a metal tube containing a complex array of crystals and holographic projectors. When hit with a laser at just the right angle and just the right frequency, it produces a holographic map of the Anomalies—*all* the Anomalies. The map automatically updates itself based on changes in the timeline, mapping and remapping the topography of the fractures in space-time.

Unfortunately, the one known copy of the Unique Anomaly Map was destroyed by Helen Cutter. Others might be out there, in the years between now and the end of the world.

Anomaly Plotter: The Anomaly Plotter is a Future Tech computer designed to work with the Anomaly Map Artefact. Given a start point and an end point, it plots a route through space-time between the two. Without an Anomaly Plotter, calculating such a route is almost impossibly difficult. Once a route is calculated, it can be downloaded to an Anomaly Control for ease of use. Like the Anomaly Control, the Anomaly Plotter has a touchscreen control system.

MORE FUTURE TECHNOLOGY

These gadgets never appeared in the television series, but they are all reasonable extrapolations of existing technology.

SONIC BAFFLER: The sonic baffler is a computer-controlled sound system worn on the user's belt. It listens to the surrounding noises and builds up an acoustic pattern of the noises produced by the wearer. It then broadcasts an inverted sound wave to hide the user's noises. In effect, it almost perfectly dampens any and all sounds emanating from the user. It hides footsteps, breathing, vocalisation—any noise the user makes vanishes into a sea of white noise. The sonic baffler gives a bonus (+2) to Subterfuge checks to remain unheard, but its main purpose is to fool the ultrasonic senses of the Future Predators. Future Predators are 'blind' to a creature wearing a baffler. The Predator perceives the baffled area as a featureless sphere of buzzing emptiness.

Sonic Bafflers are Rare.

HEALING SPRAY: Healing spray is a chemical cocktail of drugs, synthetic cells and a film of sealant. It comes in a small silver tube the size of a pen. When sprayed on a wound, it speeds healing immensely. The character regains 4 points of lost Attributes by using a Healing Spray.

Healing Sprays are Uncommon in the Future, but obviously Rare in the present. A healing spray contains 1-6 doses when found in the Future.

ANOMALY WAND: The Anomaly wand is a stubby wand of glass and metal that looks oddly similar to an Anomaly Locking Mechanism. When activated, it projects a powerful magnetic field from its tip. If this field is properly aligned with an active Anomaly, the wand 'captures' the Anomaly. The Anomaly can be moved from place to place with the wand, just like the Egyptian Sun Cage carried an Anomaly with it from the banks of the Nile to London. The wand can also be used as an Anomaly Locking Mechanism.

Anomaly Wands are Rare.

MICROFABRICATOR: The microfabricator is a metal box about the size of a breadbin. At one end, there is a slot to add feedstock, which comes in the form of metal or plastic blocks. At the other end is a hatch. On the top of the microfabricator is a small touchscreen that displays a vast range of items. The microfabricator can turn feedstock into almost any small device or part. It's a factory in a box. Such a device is immensely useful when trying to repair future technology, as it can build spare parts from simple raw materials.

Microfabricators are Rare.

The Anomaly Plotter is Unique; one was found in the future version of the ARC. That model was damaged and its power source exhausted. Connor was able to improvise a replacement power source using torch batteries to give it enough juice for one last trip.

Holographic Disguise: This is a small brooch or necklace that projects a holographic image over the face of the wearer. In effect, it creates a mask that perfectly disguises the wearer's features. The disguise only affects the face and voice, and cannot change scent, body image or body language. The disguise can be disrupted by close proximity to lasers, powerful lights or strong electromagnetic fields. The holographic disguise gives a +8 bonus to Subterfuge tests when trying to disguise yourself.

Each disguise has a preset appearance; the appearance projected by the device can be changed, but this requires specialised equipment found only in the future. In the future, Holographic Disguises are Rare.

UNDERSTANDING FUTURE TECHNOLOGY

LESTER "Do you know how to use that thing?"

DANNY "Of course not. Who does? But I'm a quick learner."

Episode 3.5

Some future technology is easy to use. The Holographic Disguise, for example, needs only to be worn around the user's neck to be activated. Other devices, like the Anomaly Control, are harder to operate.

Working out how to use a Future Tech device works like building a gadget (see page 125), but is usually easier to reverse-engineer. The character investigating the device must build up a Progress total to crack the secrets of the device.

Again, Story Points can be spent to substitute for Progress in an emergency. The best example of this is Connor's frantic decryption of the Anomaly Plotter in Episode 3.12.

PRIMEVAL

COVER-UPS

Bird flu, killer bees, serial killers, swine flu, terrorists, cancer from mobile phones... over and over, there's another story in the newspapers about how we're all about to be killed by the monster of the week. The world exists in a state of low-grade panic, these days.

If only they knew. If people are scared of escaped tarantulas and pythons, imagine how they would react to the knowledge that giant predatory dinosaurs are loose in England. Worse, these monsters can appear anywhere, at any time, and the government has no idea how to stop them. At any moment, you might be devoured by a monster. If the public found out about the Anomalies, there would inevitably be mass panic—and that leaves out the implications of Anomalies to the future. Being eaten by a monster is bad enough, without adding the end of the world into the mix.

One day, the truth will have to come out. The Anomalies are too big a secret and too common a phenomenon to be kept hidden forever. The government is already taking steps to prepare the public for that revelation of the Anomalies, but they're not ready yet. They need time, and in that gap, between the present and the safe announcement of the Anomalies, is a threat to our civilisation.

The Anomalies have to remain a secret from the general public. Every group—almost every group, anyway—with access to the Anomalies is agreed on this.

COVERING UP

SHELLEY "The worms... they killed Terry..."

JENNY "If I were you I'd think very hard about how a story like that is going to sound out there."

Episode 2.2

When an Anomaly or creature incursion is detected, the Anomaly Research Centre swings into action. Even as Cutter and his team thunder down the motorway in their black SUVs, the support staff are locating maps of the Anomaly location, contacting local authorities and preparing the ground for the field team's arrival.

CONTAINMENT

The first step when any Anomaly is detected is to contain the incursion. If a creature gets out into the wild, it might never be found until the bodies start piling up. An outdoors Anomaly can be surrounded by a cordon of security personnel; an Anomaly inside a structure can be sealed off. The team has to get the doors closed on the Anomaly as quickly as possible, to limit the number of people who are in danger and to cut off routes of egress for any creatures.

Often, finding all the exits from an Anomaly site means exploring the site, accessing records and blueprints, or climbing around the sewers knee-deep in dinosaur-infested sewage.

EVACUATION

JENNY "Evacuate and we've got media meltdown. How am I supposed to keep a lid on that? What if the press stumble over an Anomaly in the woods?"

CUTTER "This animal will attack again."

JENNY "Perhaps. But I happen to think running that risk is the lesser of two evils."

CUTTER "If they're allowed to stay here, people will die."

JENNY "It's your job to see they don't."

Episode 2.3

While containing a site, another priority is to get the civilians out of there. Use a fire alarm, wave government ID, claim there is a gas leak, claim there is asbestos in the walls, anything to get them running. In some cases, like an office block or a school, it is possible to tell how many people should be in the area. In a public area, there is no way to know if everyone has been evacuated. Searching the area for stragglers, trapped victims or the terminally stupid is important.

If possible, the team should keep the evacuated civilians in a safe area for debriefing afterwards. One of them may have seen a creature, an Anomaly or some other weird event, in which case they need to be dealt with. Most of the people who encounter a monster are so traumatised by the experience that they have no desire to go to the media or talk about it with anyone.

They may doubt their own sanity ('*I can't have seen a dinosaur! They only have dinosaurs on the Discovery Channel, and that's from America*'**) or rationalise the experience away (**'*I didn't think I was that drunk, those were really impressive special effects, it was probably just my imagination*'**). A few survivors, though, might be willing to discuss what they saw with the media, in which case the cover story must be put in place before they get to a reporter.**

If the team is unable to cover their tracks and keep the existence of Anomalies secret, things will get very bad indeed.

COVER STORIES

"A raptor in a shopping centre. How in God's name am I supposed to explain that to the owners?"

Episode 2.1

A good cover story is vital for keeping the public in the dark about the Anomalies. The ideal cover story is one that gets everyone out of the area, explains the presence of the military (or gives the military a usable disguise), and explains strange events without attracting even more attention. Where possible, the story implies that whatever is going on is unpleasant, dangerous or, ideally, a bit dull.

If the team evacuates a housing estate and sends in the troops to deal with a creature incursion, what do they

tell the media? *"It's a terrorist bomb threat"* and suddenly they have more reporters there than you can count, and full coverage on the 24-hour news channels. *"It's a gas leak"* is a bit more plausible and less interesting, but that still has the possibility for an exciting and telegenic explosion. *"It's a sewage problem. One of the pipes is jammed, and there's the possibility of flooding, so Army engineers are going to deal with the problem immediately"* explains the presence of soldiers, but is a complete non-story. No-one wants to hear about *potential* flooding. The media moves off to the next shiny thing.

SEALING THE ANOMALY

The next step is locating and sealing the Anomaly. If the team has an Anomaly Detector and an Anomaly Locking Mechanism, this bit is easy. (Assuming that the Anomaly Detector works, and can pin down the location of the Anomaly, and is not confused by other sources of radio interference, or magnetic fields, or a flock of passing seagulls, and assuming they can actually get the Locking Mechanism into place before Something Nasty comes out.)

If they do not have a Detector, or the Anomaly's somewhere inaccessible (underwater, in the air, in a sewer or underground tunnel, surrounded by a billowing gas cloud of toxic fumes), then sealing off the whole area may be the only option. If the team has soldiers or other minions, they can use them to watch all the exits. Otherwise, it is up to the team to find a way to keep anything else from coming through the Anomaly and escaping into the modern world. Barricades around the Anomaly work well.

Another option for the brave is to travel through the Anomaly and find a way to seal it off on that side. Obviously, no-one wants to be trapped in the past, but some Anomalies open in caves, ravines or other areas with restricted access. A well-placed barricade in the past can save a lot of trouble in the present.

CAPTURING CREATURES

If any creatures have come through the Anomaly, they need to be captured and sent back through the portal. Tracking down and recapturing monsters is often the biggest problem at an Anomaly site. If the creatures are close to the Anomaly, it's usually because they have found a reason to remain there, like a ready source of food or a good nesting place, and consider the team to be intruders in their new territory. If the creatures move away from the Anomaly, of course, they have to be tracked down before they vanish into the countryside or are seen by the public.

This is where the team's animal experts and trackers come into their own. Creatures that come through an Anomaly may be hungry, frightened, aggressive or confused. They may have scented a source of food, or be fleeing a predator. Dangerous creatures may assume that humans are valid prey. The modern world is a terrifying, confusing place to displaced animals, heightening their aggression and savagery. It takes an expert to work out what the animal is and how it will react.

If possible, creatures should be returned through the Anomaly. A placid creature can be herded or lured back; a more aggressive animal can be tranquilised or knocked out, and dragged through. If the Anomaly

EMERGENCY SERVICES

When strange things happen, the public do not call the Anomaly Research Centre. The ARC's a top-secret government institution, not a public service. No, they will call the fire brigade, the police, or an ambulance... or possibly an exterminator, if a creature was seen but has not attacked anyone. By the time the player characters get there, there may already be members of the emergency services at the scene. Sometimes, these can be useful allies, but usually they're just in the way. The police are expecting human criminals, not savage beasts; they will get themselves killed if they go in.

If the characters do not take charge of a situation, then there will be more unnecessary deaths. However, if they try to seize control of a crisis, they had better have the authority to do so, or else have a very convincing bluff ready. Telling the police to back off without good reason will get the team arrested.

The Home Office monitors calls to emergency services. Any call that mentions keywords like 'dinosaur', 'monster', 'creature', 'torn to shreds', 'swallowed whole' or 'big swirly thing' is flagged as a potential Anomaly site.

closes, or if getting the animal back is impossible, it has to be stored until an appropriate portal opens.

CLEAN-UP

"You know what, Leek? I think this whole area could benefit from a government re- development grant. We'll start by sealing the Anomaly site with a few thousand tons of concrete. That should do the job."

Episode 2.5

The job is not over once the Anomaly closes. Traces of the creature incursion, like blood, scales, claw marks and other signs have to be removed, and supporting evidence for the cover story planted. It's all very well getting people to evacuate a building because an inspection found 'dangerous levels of asbestos', but then you have to smuggle in asbestos to back up your story. Records like security camera footage or photographs must be erased.

Any witnesses need to be either convinced they did not actually see anything, or else made to sign the Official Secrets Act so they are legally bound from talking to the media. If the media are on the scene, then the team need to make sure they don't have any proof of their claims.

THEORY & PRACTICE

That is how the team is expected to deal with the public side of the Anomalies, with a well-orchestrated cover-up that ensures the public are kept completely safe and entirely ignorant of the danger. At least, that's how it's supposed to work—in practice, it's never that smooth. As people learn about the Anomalies, that creates Exposure, and Exposure creates problems.

EXPOSURE

Exposure measures how close the secret of the Anomalies is to being uncovered by the public. If the characters leave evidence of the existence of dinosaurs, prehistoric creatures or time portals, or if witnesses are not convinced to stay quiet, that creates Exposure Point. Too many Exposure Point, and bad things happen.

Exposure Points work quite like Temporal Damage (see page 154). Exposure Points measure how close the secret of the Anomalies is to being revealed. If you've no Exposure Point, then the cover-up is working perfectly and no-one suspects a thing. If you have a lot of Exposure, then people

have seen too much, there is physical evidence of the Anomalies and monsters loose, the media are on your tail, and questions are being asked in Parliament.

SOURCES OF EXPOSURE

"You bring me a fuzzy picture of a gopher with comedy plastic teeth and call it evidence? A child of ten could have faked that picture."

Episode 3.3

Witnesses: If people see monsters, Anomalies, or mysterious government agents running around with tranquilliser guns in suspicious circumstances, they are going to ask questions. Leaving Witnesses to talk to the press is worth 1-5 Exposure Point. At the lower end of the scale is the witness who glimpses a monster from a distance, or a traumatised victim who can barely remember what happened, but knows *something* weird happened. A witness who went through an Anomaly, saw dinosaurs, and knows that the characters are working for a secret government project called the ARC is definitely worth 5 points of Exposure if their story leaks to the press.

Victims: People ask questions about dead bodies and missing relatives. Victims who just disappeared and are never seen again, or people who no-one cares about are worth 1 Exposure Point. Bodies that show up torn apart or covered in dinosaur tooth marks are worth 2 or 3 points. Unexplained deaths of victims are worth 1-3 Exposure Point.

Physical Evidence: Claw marks, eggshell fragments, poison stains, dinosaur vomit, blood containing weird DNA, tracks, holes in the wall smashed by a rampaging Triceratops—these all come under the heading of physical evidence. Evidence that hints at the existence of something strange going on, like a door that was smashed open with superhuman force, or a dropped scale from an unknown species of reptile, is worth 1 point. More convincing evidence is worth up to 5 points. In rare cases, incontrovertible evidence (like a live dinosaur) can be worth 10 or more points, but in general, physical evidence is worth 1-5 Exposure Point.

Photographs & Video: In this day and age, the first reaction of most people to a monster is not to scream, or run, or try to escape, it is to pull out their smartphones and start videoing it. Think of the number of hits you would get on YouTube with a clip of a rampaging T-Rex (and think of all the remixes and funny captions people would add). Blurry, easily faked photographs or a 'bad special effect' video is worth 1 point, while better photos shot with a professional camera are worth 2 or 3 points. High-quality video, live images or photos that couldn't be faked are worth up to 5 points. Not every photo can be dismissed as a special effect. Visual evidence like this is worth 1-5 Exposure Point.

Investigators: Plucky reporters, amateur cryptid hunters, meddling kids, conspiracy theorists and crusading journalists are a special category of witness. They are not just bystanders, they're the sort of people who actively seek out rumours of strange events and creature incursions. Investigators are a

LETTING THE PUBLIC KNOW

LESTER "Your job is to come up with convincing cover stories. In essence that means convincing people they didn't see what they actually did."

LEEK "Keeping the public ignorant is the government's top priority."

LESTER "Nicely put, Leek."

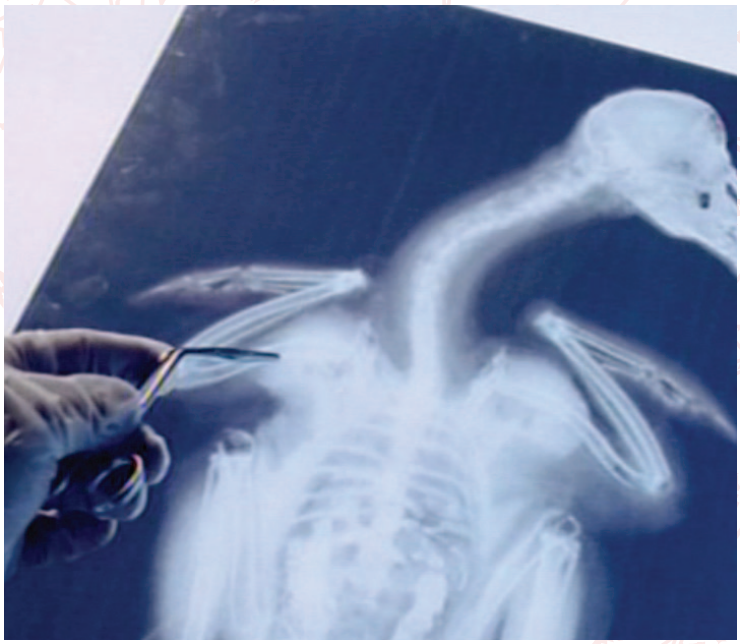
-Episode 2.2

Most *Primeval* games expect that the characters will try to keep the existence of the Anomalies under wraps. The ARC, for example, is expected to help Lester cover up the threat posed by prehistoric monsters and keep the public from panicking. Most frameworks have similar restrictions.

For example, DHI wants to keep its own operations out of the public eye to protect its clients. They all have their own reasons for covering up the Anomalies, but the result is the same—lots of secrecy, deception and cover stories.

Your group might not have the same interest in keeping the Anomalies secret. In this case, you don't need to worry about Cover-Ups, right?

Take a look at *It All Comes Out*, page 140, and come back here.



bigger problem than ordinary witnesses, as they know the truth is out there and they came prepared with cameras and recording devices. Investigators want to reveal the secrets of the Anomalies to the world.

If an investigator gets his hands on any form of exposure—a photograph, a witness—the Exposure Points for that item are *tripled*.

For example, a group of students are filming a video out in the forest when an Anomaly opens and a fierce-looking but harmless maiasaurus *comes through. The students panic and flee, dropping their video camera. Under normal circumstances, the students would be worth 1 Exposure Points each (they're not credible witnesses) and the video worth 3 Exposure Point. However, Mick Harper the journalist is sniffing around the forest and meets one of the students. If the student gives his story to Mick, it will be worth 3 Points instead of 1. Worse, if Mick goes into the forest and retrieves the video camera, the footage on that will be worth 9 Exposure Point, for a total of 12...*

Public Exposure: This is the nightmare scenario, when a creature incursion happens in front of dozens of witnesses and leaves devastation in its wake. There is no way to write public exposure off as a student prank or an overgrown escaped python—all the characters can do is deal with the Anomaly, let the government deal with the problem, and hope that no-one draws a connection between the disaster and any other mysterious incidents.

Public Exposure is worth 10 or more Exposure Point.

COVERING UP

HARPER "There was a Mammoth on the M25. There have been other creature sightings. I'm giving you a last chance to comment before I write the story."

JENNY "Go into print with that and you'll be laughed out of town."

HARPER "Not if I have proof."

Episode 3.3

BREAKING THE LAW

JENNY "There's an eyewitness."

LESTER "Have her shot and then dispose of the body discreetly."

Episode 3.1

Just because you work for the government doesn't mean you're James Bond. Those working for the Anomaly Research Centre are not above the law. They can bend the rules—for example, chasing a creature is more important than worrying about trespassing or breaking and entering—but only where it is absolutely necessary. If an ARC team member deals with an annoying journalist by shooting him with a tranquilliser rifle, then that's assault and reckless endangerment.

The government will step in to protect the ARC from exposure to the justice system. That team member will never stand trial, and the journalist will be bought off with a generous cash settlement and the promise of an exclusive interview with a senior cabinet minister, but that doesn't mean the team member is off the hook. He will instead be dealt with internally by having his salary reduced, being taken off the field team, made to wash the Mammoth enclosure, or some other suitable punishment. ARC members cannot break the law, but they can sidestep some of the consequences.

In other group frameworks, the characters may or may not be subject to the law. A military investigation of Anomalies would have its own code of conduct, while the operatives working for DHI are international criminals.

Questions of legality and consequence often crop up when dealing with the media. Not all problems can be solved with tranquilliser guns and Anomaly Detectors.

Just like returning dinosaurs to their proper time and not polluting the past with modern artefacts can remove Temporal Damage, removing physical evidence and destroying photographs can help reduce Exposure. If the characters can remove some of the Exposure before the GM assesses the results of the Exposure, they've got a much better chance of keeping the Anomalies a secret.

Witnesses: Many witnesses want an excuse not to talk about what they have seen. If the characters can provide a plausible way for the witness to believe that he didn't see something impossible, the witness can be convinced not to talk.

Others are willing to keep the secret, especially if the characters won their trust or saved their lives. If you've just pulled a schoolteacher out of the pincers of a slavering megopteran, she's not going to go to the papers with her tale of giant insects invading the local comprehensive school.

Alternatively, if the characters have official sanction (and they are in the United Kingdom), they can convince witnesses to sign the Official Secrets Act (other countries have similar legislation). This means that the witness is legally prevented from talking about his experiences; if he does so, he is revealing a state secret and the government can step in to block publication and even arrest the witness.

Physical Evidence: Physical evidence can be destroyed or removed by the characters, or discredited as a fake ('*that's not a dinosaur scale... it's a scale from a komodo dragon*'). Just because physical evidence exists at an incursion site does not mean it will fall into the hands of the media—the ARC employs special teams of cleaners who sweep for physical evidence after a creature incursion.

Photographs & Visual Evidence: Confiscating the camera, destroying the security tapes, erasing the video... anything that keeps the photos off the internet works here. It is also possible to discredit most low-quality photos by claiming they are special effects or forgeries. Conspiracy theorists have tried to convince the world that aliens exist using blurry photos and shaky video footage, and got nowhere. The real threat is high-quality video that couldn't have been faked—such footage must be kept out of the media.

MAMMOTH STORAGE & OTHER PROBLEMS

So, you were just about to send that pesky Mammoth back to the Pliocene, when the Anomaly closed. Now what do you do with it? It's already eating your prize rosebushes.

Smaller animals can be put into conventional laboratories or kennels. It is easy enough to hide a yard full of small dinosaurs, as long as you put it somewhere isolated like the middle of a military testing ground or private estate where it won't be disturbed by the public. Larger creatures are more troublesome. It's hard to hide or transport a Mammoth, let alone a 70-ton, 18-metre *antarctosaurus.* There are no freight trucks in the whole country that can carry one of those. In the past, the ARC has used nuclear waste shipping as a cover for moving dinosaurs around the country.

The ARC has its own custom-built storage facilities, where large displaced creatures are kept. If it is not logistically possible to get a captured creature to this facility, then the team has to find local accommodation for the creature. An animal could be lured into a big derelict warehouse, and then that warehouse could be converted into temporary quarters for the beast.

Investigators: No matter how much you would like to do so, you are not allowed to feed an investigator to a dinosaur or have Becker shoot them. Investigators are largely untouchable (unless they do something stupid like breaking into a secret government facility to steal classified information). The characters can stop the investigators from tripling the Exposure by stealing, destroying or discrediting any information the investigators have obtained.

Public Exposure: No damage control is possible in such situations. Concentrate on stopping the Mammoth on the motorway instead.

ASSESSING EXPOSURE

Every few game sessions, the Gamemaster should roll 2 dice, add the current Exposure score, then check the Media Interest table to see whether the secret is out.

MEDIA INTEREST

Roll + Evidence	Is The Secret Out?
2 - 3	No. And everyone gets a bonus Experience Point.
4 - 6	No. Any accumulated Exposure Points go away.
9 - 11	No, But someone's paying attention. The Exposure score stays around.
12 - 15	Yes, But only to a few people. The evidence has attracted (or created) a new Investigator to bedevil the characters in future missions. Any accumulated Exposure Points go away.
16 - 20	Yes. Ish. The authorities step in to cover up the whole incident, but the characters are in trouble.
21 +	Yes... And it's bad. There's no way to keep a lid on this one.

2-3: Not only is there no lingering Exposure, but everyone gets a bonus Experience Point as a reward. Any accumulated Exposure Points go away as the stories sink into obscurity. If you are working for the ARC, James Lester actually smiles at you. It's terrifying.

4-8: The characters have managed to keep the Anomalies quiet. There may be a few newspaper reports about strange events, some postings on online conspiracy theory sites, some ghost stories about monsters and weird lights, but everyone else forgets about it and gets on with their lives. People do not like having their comfortable status quo damaged. Any accumulated Exposure Points go away as the stories sink into obscurity.

9-11: The Anomalies are still a secret, but someone has taken an interest. Any evidence that the characters didn't manage to suppress gets collected by someone. The Exposure hangs around and will come back to haunt the characters later on.

12-15: Either the weight of evidence has attracted the attention of a newspaper (like the *Evening News*) or an amateur investigator, or possibly one of the victims of the most recent mission becomes obsessed with finding out the truth behind his experience (like Duncan). This investigator will show up in future missions.

16-20: At this level of exposure, damage control is out of the characters' hands. The government has to step in to stop publication of the undeniable evidence that Anomalies exist and that there has been an ongoing organised cover-up. This may involve placing a gag order on the newspaper, arresting investigators under anti-terror laws, huge bribes, or other... solutions that it's best not to ask about.

This reflects very, very badly on the characters. Their organisation will suffer censure (they might lose official support or funding, or get a new, much nastier boss).

21+: No cover-ups. No more lies. No hiding the truth. The existence of the Anomalies becomes public knowledge. This may end the game, or change it into a very different setting where everyone knows about Anomalies (assuming civilisation doesn't collapse as a result). A kind GM might give the players one final chance to destroy the evidence before the secret is revealed forever.

INVESTIGATORS

The characters are not the only people investigating the Anomalies. There are sinister conspiracies (page 235), but they are part of the same shadow world as the player characters. By contrast, investigators are on the outside trying to find their way in. They are ordinary people who have glimpsed the secret world of Anomalies and mysteries.

In other games, Investigators would be the good guys.

Investigators fall into three loose categories: Conspiracy Theorists, Reporters and Spies.

IT ALL COMES OUT

STEPHEN "People should know what's happening. They need to prepare for what comes next."

CUTTER "How do you prepare for a world where evolution has gone mad? We have to keep fighting to preserve some kind of natural order."

STEPHEN "Does anyone really know what the natural order is anymore?"

Episode 2.2

What would happen if the Anomalies and the Anomaly Research Centre did become public knowledge?

There would certainly be a wave of panic across the country. No matter how the government tried to spin the story, to the man on the street an Anomaly is a mysterious magic door that spits out dinosaurs. Dinosaur attacks would become the new terror alert, the new killer flu. Rumours of an Anomaly in the Underground could shut down London for a day; the unconfirmed sighting of a creature in a public area could cause riots and panicked stampedes.

If Anomalies are, as they currently appear to be, much more common in the United Kingdom than elsewhere, then the problem becomes an international one. Control of the Anomalies means control of the past and future of the whole planet. Even the United Kingdom's allies would hesitate at the idea that one country can alter the future evolution of the human species. The Anomalies could be used as weapons; terrorists or enemy countries could wage war across prehistory like Helen Cutter did.

The revelation would cause religious upheaval. Some would use the Anomalies to 'prove' the rightness of their beliefs and the wrongness of others. Others would assume that the Anomalies are a sign of the apocalypse. Everything from secret government experiments to global warming would be blamed.

The Anomalies offer unparalleled opportunities for scientific research. Palaeontologists and zoologists could study dinosaurs up close; historians could visit the past; biochemists could investigate prehistoric flora and fauna for new drugs and chemicals; physicists and cosmologists are left in the corner, trying to work out a new Grand Unified Theory that allows for spontaneous wormholes in space-time. There would be a Swarm of scientists and corporations to get their hands on Anomalies.

Others would see Anomalies as a source of profit. If we've used up all the Earth's oil, let's take it from prehistory (profit before paradoxes!). Think of the real estate opportunities across all of the past. Prehistory would be the biggest gold rush in history.

Then there's the future—how would humanity cope with the knowledge that the world's going to end in the near future? How long do we have? A hundred years? Fifty? Ten? Five? A week? Is there a way to stop it, or is there no point to anything? Others would look at the wonders of the future—what technological miracles did humanity make in the last days before their extinction?

Even if the revelation was properly handled, and nothing went wrong, the world would be fundamentally changed by the existence of Anomalies. Suddenly, everyone would be in a much more fragile, dangerous world, a world where history can change in an eyeblink and where reality can break and vomit forth monsters. It would change everything—and that's a best-case scenario.

More likely, the revelation of the Anomalies would be the end of us. Panic on the streets, paranoia in government, war and chaos and suffering across the world. Whether it's mass hysteria and existential terror, or the collapse of history when different factions start warring across time, or some other unimagined threat, the most likely result of the Anomalies being revealed is...

Well, we've seen it. A blasted world, a ruined world, dominated by mutant bats.

CONSPIRACY THEORISTS

CUTTER "People claim to have seen the Loch Ness monster. That doesn't mean it's there."

CONNOR "Not now, obviously. It died years ago. The government took the body away and covered the whole thing up."

- Episode 1.1

Aliens built the pyramids, and there's a crashed flying saucer in Area 51. The *Titanic* was abducted by the survivors of Atlantis. The government is testing mind control weapons via mobile phone masts, and the economy is run by the Gnomes of Zurich. Jesus is coming back to battle the Satanic forces of the United Nations. No matter how wild the theory is, there are people who believe it. There are chatrooms and message boards on the internet devoted to every imaginable paranoid conspiracy.

Most of them are delusional. Some of them have found a few clues or fragments that they have misinterpreted. Some of them might even be on the trail of the truth. Conspiracy theorists grab onto anything that confirms their own beliefs. If they run across evidence of Anomalies, they interpret it as alien intervention or government cloning experiments or angelic messages.

RECRUITING INVESTIGATORS

Investigators can make great replacement player characters or additions to a Group. Instead of coming up with a brand new PC when a character perishes, just grab one of the thorn-in-your side investigators and bring them into your organisation. It worked for Danny Quinn...

Conspiracy theorists tend to be intelligent, but awkward and anti-social. They come prepared, or even over-prepared, to investigate by carrying a heavy load of cameras, laptops, video recorders, microphones and stranger gadgets, but are not very effective at getting the word out if they do come across evidence. The main audience for conspiracy theorists is other conspiracy theorists.

EXAMPLE: DUNCAN & TOM

"The CIA, the Freemasons, the Illuminati... you people are always hiding the truth. Tom was right about everything."

- Episode 1.6

PRIMEVAL

Originally, it was Duncan & Tom & Connor. They were inseparable friends, the three musketeers. All three were students at Central Metropolitan University; they spent their days watching sci-fi movies and their nights programming and watching the commentary tracks on those same sci-fi movies.

Then Connor started acting strangely. Duncan speculated he might have met a girl, but Tom suggested it was more likely that he was mind-controlled by alien parasites. Connor dropped hints about the reason for his odd behaviour (to be accurate, he told them that he'd seen space/time Anomalies and prehistoric monsters, as subtlety is not Connor's strong point), but they did not believe him. They planted a tracking device on his backpack and followed him to an Anomaly site.

It all went wrong there. Tom and Duncan managed to capture a time-shifted dodo, but it bit Tom, infecting him with a cestoid parasite that killed him. Duncan was temporarily detained by the ARC and questioned. That drove a wedge between himself and Connor, and they did not speak again for years. In that time, Duncan fell into paranoia and obsession. He became completely determined to unravel the conspiracy that had killed one friend and taken another.

DUNCAN

Awareness	2	Coordination	2	Ingenuity	4
Presence	2	Resolve	3	Strength	3

Skills: Convince 1, Craft 2, Fighting 1, Knowledge 3 (Sci-fi trivia 5), Marksman 1, Medicine 1, Science 3 (Physics 5), Subterfuge 2, Survival 1, Technology 4 (Electronics 6, Computers 6), Transport 1

- **Traits:**
  - **Rumour Mill (Minor Good Trait):** Duncan's connected to other conspiracy theorists online.
  - **Clumsy (Minor Bad Trait):** Overweight and not very agile.
  - **Obsession (Major Bad Trait):** Finding out what the ARC is and where the dodos came from.
  - **Unattractive (Minor Bad Trait):** A face only a mother could (and does) love.

Story Points: 3

TOM

Awareness	3	Coordination	3	Ingenuity	3
Presence	2	Resolve	4	Strength	3

Skills: Convince 3, Craft 1, Fighting 1, Knowledge 3, Marksman 1, Science 3 (Biology 5, Computers 5), Subterfuge 3, Survival 1, Technology 4, Transport 2

Traits

- **Eccentric (Minor Bad Trait):** Tom had an odd sense of humour.
- **Insatiable Curiosity (Minor Bad Trait):** Tom had to know what was going on, even if it killed him. And it did.
- **Unlucky (Major Bad Trait):** Even before he was infected by a lethal parasite, he had no luck at all.

Story Points: 3

JOURNALISTS

KAVANAGH "We can say what we like about footballers and politicians. It's nearly always true. Dinosaurs are different. No one believes they exist in the twenty-first century. I don't believe it."

HARPER "Then let me convince you."

Episode 3.3

Some are stalwart defenders of the public interest, others are muck-raking hacks. Newspapers already regularly print stories about creature incursions and Anomaly sightings—in between the stories about Batboy fighting Santa Claus and the face of Elvis showing up in a burger in Kentucky. No reputable news organisation has printed proof of the existence of Anomalies and displaced monsters... yet. No-one believes conspiracy theorists, but a big newspaper could not be ignored if they found proof of the Anomalies.

The *Evening News* newspaper came close. The *News* is a formerly respectable newspaper that slipped down the leagues towards tabloid status after a takeover. Where once it was a respected, serious news organ, now it mainly prints gossip about celebrities.

Their investigation into the ARC was driven by one journalist, Mick Harper, who used the sleazy Skills he had picked up as part of the paparazzi to find out a considerable amount about the Anomalies and the ARC staff. He first learned of the existence of the ARC during the infamous 'Mammoth on the motorway' incident, and followed Jenny Lewis for months before he finally caught a diictodon on video.

His editor, Katherine Kavanagh, dismissed the video as a cheap hoax, and challenged Harper to find real proof. He managed to steal an Anomaly Detector, brought Kavanagh and a news team to an Anomaly and captured a Gigantosaurus Rex on camera.

THE GOVERNMENT, THE PRESS & THE COVER-UP

If the characters are working for the Anomaly Research Centre or a comparative group, one that has the backing of the government or the Armed Forces or some other powerful organisation, then they can put pressure on the media to suppress the news of Anomalies. There are various ways of doing this—suggesting that it is a matter of national security, bringing editors out for lunch and offering them an exclusive interview with the minister in exchange for not printing the story, or legal threats and official notices. They can also erase physical evidence and provide plausible covers for damage caused by dinosaur attacks— *"there never was an Apatosaurus loose in Hyde Park, just a very strong but extremely localised windstorm that knocked down some trees. Those footprints? Oh, they're... potholes."*

Those tried and tested methods don't work as well in the modern day, with 24-hour news and camera phones. The government can make Exposure Points go away if the journalists haven't printed the story, but they cannot hide live footage of a dinosaur attack. The biggest danger of Exposure comes from journalists who run into an active incursion, not from after-the-fact investigation. The characters have to deal with the immediate threat of Exposure, but they can leave most of the fall-out to their backers.

In short—the only risks of Exposure are the ones directly encountered by the characters. Assume that other Exposure is dealt with 'off-screen'.

Unfortunately, the dinosaur ate them all before they could file the story of the century.

The *Evening News* continues to investigate the Anomaly Research Centre. Harper's notes and records were never recovered, but the newspaper keeps tracking creature sightings and asks questions of government officials. Kavanagh's family own the *Evening News*, along with several other newspapers; her death has made the matter personal.

MICK HARPER

"Something strange is going down, here. And one way or the other, I'm going to find out what it is."

Harper is an aggressive journalist, determined to get the story no matter what. He is not driven by any grand devotion to the truth or idealism; he is in this for the money. His speciality is in worming his way into places he is not supposed to be; if he cannot bluff his way past a guard, then he can steal a key or find a back door or hack his way into their computer system. He keeps trying, no matter what, and he will eventually succeed. He is hungry for a big scoop, something he can turn into big money and three steps up the editorial ladder.

Awareness	3	Coordination	3	Ingenuity	4
Presence	3	Resolve	4	Strength	3

Skills: Animal Handling 1, Athletics 2, Convince 4 (Fast Talk 6), Craft (Writing) 3, Fighting 1, Knowledge 3 (Politics 5), Science 1, Subterfuge 3 (Sneaking 5, Disguise 5), Survival 1, Technology 2, Transport 2

- **Traits:**
  - **Face in the Crowd (Minor Good Trait):** Mick blends in with the crowd.
  - **Rumour Mill (Minor Good Trait):** He's got a lot of contacts and sources.
  - **Experienced (Special Trait)**

Story Points: 3

KATHERINE KAVANAGH

"If I don't get this story first I am going to sue the government for theft, false imprisonment, infringement of copyright and anything else the lawyers can think of."

The daughter of a media empire stretching from Australia to the United States, Katherine Kavanagh

is the young editor-in-chief of the *Evening News*. She is cynical and ambitious; she pits her journalists against each other, forcing them to compete for their jobs to push them to work harder.

She has connections in the government, but her relationship with them is not a cosy one—she is willing to push back against Whitehall if she can get a better story that way. Jenny Lewis used her connections in an attempt to get Harper sacked; that just made Kavanagh more interested in Harper's story.

Awareness	3	Coordination	3	Ingenuity	3
Presence	4	Resolve	5	Strength	2

Skills: Athletics 2, Convince 4, Craft 2, Fighting 1, Knowledge 4 (Business 6), Science 1, Subterfuge 3, Survival 1, Technology 3, Transport 2

Traits

- **Authority (Minor Good Trait):** Head of a major newspaper.
- **Friends in High Places (Minor Good Trait):** She's got contacts in Whitehall.
- **Wealthy (Minor):** Comfortably well off.
- **Experienced**
- **Impulsive (Minor Bad Trait):** When there's a story about to break, she goes all in.

Story Points: 3

SPIES

"You people, with all your mysteries and secrets. I knew who you were from the first minute. You created him in some kind of horrible genetic experiment, didn't you? He escaped and now you've come to take him back. Well, I won't let you. No animal deserves to be treated like that."

- Episode 2.3

The third category of investigators are not interested in revealing the existence of Anomalies to the public or finding out the truth for its own sake. Instead, they have their own agenda, which requires finding out what is really going on. A spy might be working for a foreign government or a corporation, or another organisation, or could even be a private citizen. The best example of a spy in *Primeval* is, oddly, Danny Quinn. He found out about the Anomaly Research Centre and investigated it on his own time. He even managed to find the ARC building itself and break in.

If not stopped, a spy can give rise to a whole conspiracy (see page 235), as soon as the spy gathers enough information about the Anomalies to form a secret agenda. Until then, the spy follows the player characters, collects data about time-shifted creatures, takes photos of Anomalies, steals blueprints of Anomaly Detectors and does other nefarious, sinister things.

INTRODUCING A NEW CONSPIRACY

The appearance of a spy is a good opportunity to add a new conspiracy to the game. Complexity and paranoia are excellent Traits to have in a roleplaying game, and the more competition there is for control of the Anomalies, the better. See page 235 for rules on Conspiracies.

ANOMALIES

"The Anomalies are conclusive proof that the past exists in a fourth dimension as solid and real as those we already know. Our job now is to predict and contain them."

Episode 1.1

Reality is broken, shattered like the landscape after an earthquake. There are fault lines in time: invisible cracks in our universe stretching forward and backwards in time, linking the present day to the distant past. Sometimes, they break open.

An Anomaly looks like a free-floating, scintillating, large snowflake of light. Walk into it, and you're transported through a wormhole across millions of years and thousands of kilometres to some other place and time. If you're lucky, you can walk back through the Anomaly the same way and return to the present. If you're unlucky, the portal snaps shut behind you and you're stranded forever in the distant past, further from your home than any human has ever been before. If they ever dig you up, you'll be another inexplicable quirk in the fossil record for conspiracy theorists to obsess over.

The ARC is dedicated to investigating and cataloguing Anomalies, but they've only scratched the surface of the mystery. Nick Cutter doesn't know where Anomalies come from or how they work. The existence of Anomalies blows holes—literally—in all our understanding of history, of physics, of causality itself. They rewrite the rulebook of reality. The ARC has managed to gather a lot of observations and data about the Anomalies, and have even come up

with working protocols for dealing with them, but they don't understand the secrets behind the holes in time. They've got theories, of course, but no concrete answers. Maybe the characters will be the ones who find the truth beyond the cryptic snowflakes.

Let's deal with the facts first, then get to speculation.

A FIELD GUIDE TO ANOMALIES

Anomalies can open anywhere. Most appear at ground level, but there have been Anomalies high in the sky (either in open air, or in high-rise buildings), underground (in sewers, mines and caves) and even underwater. So far, no Anomaly has been observed to open in a solid object. Anomalies usually connect roughly equivalent environments—an Anomaly in the seas of prehistoric Earth first opened in a swimming pool, and later a reservoir, for example. That said, if an oceanic Anomaly could connect to the present day sky, that could explain mysterious storms and rains of fish...

Most Anomalies are two to three metres across, but bigger ones are possible. It's possible to alter an Anomaly's size by pushing something bigger through it, and the size may fluctuate over time. Just because the Anomaly is small doesn't mean a Diplodocus hasn't wandered through to graze on the fresh fruit and vegetable aisle in Tescos.

Anomalies are two-way portals. You can go back and forth through one just by walking through it. Gases and liquids can seep through an Anomaly. Time usually passes at the same rate on both sides of an Anomaly—if you spend an hour in the Jurassic, an hour also passes in the present.

DURATION

"We know it was the same beast in both pool and reservoir. Perhaps the Anomaly has a fixed point of origin in the past yet is somehow fluid in our time. It didn't just open, it moved."

-Episode 3.3

Most Anomalies are a short-lived phenomenon; the Anomaly closes naturally after a few hours or days. They pulse and flicker before vanishing, giving a few minutes' warning before closing. A given Anomaly may reoccur several times in the same area before closing for good, and some appear to be long-lasting or even permanent.

Anomalies often close shortly after the ARC team send the errant dinosaurs home. Either pushing a lot of mass through an Anomaly de-stabilises it, or rebalancing the temporal equation has some sort of effect—or it could be a coincidence. Anomalies have certainly closed in the past without any intervention, even when there's a lot of time-shifted mass rampaging around England.

Some Anomalies have been known to move. Usually, only one end moves, like the portal connecting different bodies of water in the present (a swimming pool, a reservoir, etc.) to one stretch of shore in the past.

DETECTING ANOMALIES

"Some Anomalies are strong, the ones you can see. But others are much weaker. You can't see them but they are everywhere, you just have to know how to find them."

Episode 3.9

When an Anomaly opens, it creates a burst of interference in the 87.6MHz radio band. It's possible to pin down the location of an Anomaly by scanning for such interference, and that's exactly what Connor's Anomaly Detector Device (see page 124) does. At shorter ranges, it's possible to use a hand-held radio or compass to search for an Anomaly.

The other way to find an Anomaly, of course, is to look for signs of time-shifted creatures. If there's a sudden rash of sightings of a big cat or giant lizard monster, then that's an indication of an Anomaly in that area.

Nick Cutter theorised that Anomalies exist along 'fault lines' in space-time. According to this theory (and for more on it, see page 150), Anomalies can only open in certain place and times when a fault intersects with reality. He attempted to create a map of these fault lines, and someone in the future certainly did so (see page 131). With such a map, it's possible to predict when and where Anomalies open. Of course, the secret of the present-day map died with Nick Cutter, and the only known copy of the future map was destroyed by Helen, but there must be other copies. Controlling a working Anomaly map turns the phenomenon from an unreliable way of exploring different time periods into something more like a time machine.

Anomalies are surrounded by a strong magnetic field, powerful enough to drag metal objects through the portal (like Connor's house keys). Anomalies can also interfere with nearby computers and electrical systems. The electromagnetic flux density indicates the strength of the Anomaly—if the Anomaly is about to close, then the magnetic field weakens rapidly.

ANOMALY TRAVEL

"You're like a man who lives in a palace but stays in the closet, ignoring all the other rooms."

Episode 1.3

Just walking through the Anomaly brings you to the far side. The past—or the future—is just a footstep away. Creatures often come through Anomalies, but there's no evidence to suggest that this is anything more sinister than curiosity or conventional hunting behaviour. To a big predatory dinosaur, our present day is an all-you-can-eat buffet of tasty, slow mammals.

It's possible to drive a vehicle through an Anomaly, but that's dangerous. Firstly, there are no roads on the other side, so you may end up stuck in the mud and leave a very strange fossil for some future geologist. The only vehicles that can make any headway are all-terrain vehicles like jeeps. Secondly, an Anomaly is a spinning vortex with a very strong magnetic field, and most vehicles are big boxes of metal. Driving through an Anomaly requires a Hard Transport check (Very Difficult in the case of flying vehicles like helicopters or small planes). Thirdly, there's no fuel on the far side, so you'd better keep an eye on your gas tank. If you run out, you're stuck.

CLOSING ANOMALIES

Anomalies are temporary, at least, that's how *most* Anomalies behave. Some last a lot longer, while others open and close several times before going dormant once again.

There is a correlation between using an Anomaly and the Anomaly closing. Often, Anomalies vanish just after someone has travelled through them. The bigger the traveller, the more likely the Anomaly is to close, which is why guiding a herd of Embolotheriums back to the past is best done from behind. Moving matter through an Anomaly *might* close it, but not always. The safest approach is to wait for an Anomaly to close on its own; the standard ARC protocol is to locate and contain the Anomaly until it blows itself out.

If something is half-in, half-out of an Anomaly when it closes, it'll be cut in half.

Using an Anomaly Locking Mechanism (see page 126) can temporarily seal an Anomaly, turning it from a whirling vortex of light and translucent shards into a semi-opaque sphere. While locked, matter can't pass through an Anomaly.

TIME TRAVEL & ANOMALIES

Initially, Professor Cutter and the ARC team assumed that Anomalies were doorways only from the present to the past, that all the Anomalies were a present-day phenomenon. They suspected that something had changed—an experiment gone awry, a cosmological event—that had resulted in the Anomalies. Since then, they've learned that Anomalies have existed throughout history.

The present cluster of Anomalies is thousands of times more intense than the average, with Anomalies opening every few weeks instead of every few hundred thousand years, but Anomalies exist throughout our planet's history.

MYTHS & MONSTERS

CUTTER "Legends. If Anomalies have appeared in the past—and they have, if Pristichampsus is sunning itself on the Nile 3000 years ago—that could be the stuff of legend. Anything that seems to be out of place and time."

SARAH "Like Chimaera... Pegasus... the Hydra. The Yeti. The Kraken..."

Episode 3.1

The coelacanth (of the sarcopterygian family) is one of the most celebrated examples of a *Lazarus Taxon*—a species that vanishes from the fossil record for millions of years, apparently extinct, only to crop up alive and well again in the present day. Real-world science is still unable to explain such survivors, but in *Primeval*, the Anomalies are to blame. 70 million years ago, a few coelacanths swam through an underwater Anomaly and emerged into the warm waters of the Indian Ocean.

Anomalies are also the root cause for many tales of monsters. Bigfoot and yetis are time-shifted hominids, plucked from their original time and transported to the present day. Dragons and other monsters are dinosaurs, transported to die thousands of miles and millions of years from home.

There are documented accounts of huge black jungle cats stalking the fields of England—it's impossible for a big predator to have gone unnoticed in such a highly populated and cultivated country, but Anomalies can pluck animals from the distant past and drop them right in the heart of our safe civilisation.

Anomalies also explain out-of-place artefacts. Workers in 18th century France found masons' tools under 300-million-year-old limestone; there are trilobite fossils that appear to have been crushed by sandaled feet, and human handprints in rocks millions of years old.

Just as Anomalies explain apparently supernatural or mythical creatures, myths about these monsters can provide clues about Anomalies. If a coastal village is associated with lots of wild stories about sea monsters, then it's worth checking for radio interference nearby.

ELECTROMAGNETISM & ANOMALIES

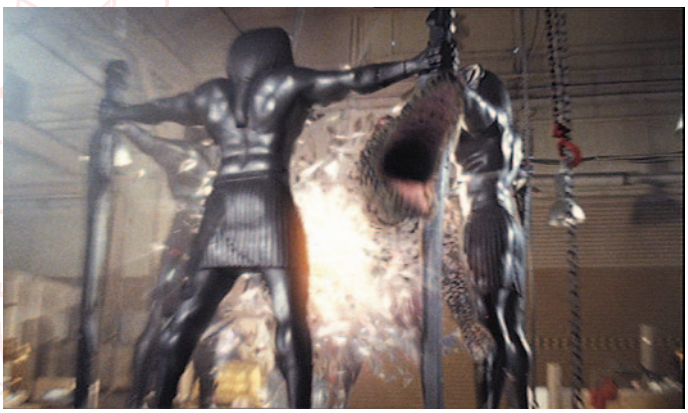
CONNOR "But if it is the Anomaly, it could mean there's radio interference on this wavelength whenever one opens."

CUTTER "Which would explain why Helen was always one step ahead of us. She must be using some kind of shortwave receiver to spot them."

CONNOR "We could build our own detector. Something that traces an Anomaly within seconds of it appearing."

CUTTER "If the interference stops when the Anomaly disappears then maybe we're onto something. If I don't make it back this time, it's down to you."

Episode 2.1



The Anomaly phenomenon is somehow related to magnetism. The Anomalies themselves are magnetic, and areas with a high concentration of magnetite and other ferrous metals seem to attract Anomalies. Electrical storms can cause Anomalies to open or close, or temporarily de-stabilise them.

The Anomaly Locking Mechanism (page 126) and the Sun Cage (page 129) both depend on this magnetic interaction. It's possible that the higher incidence of Anomalies in the last century is because of our increasing use of electricity.

The connection of Anomalies to Earth's geomagnetic field explains how the Anomalies always link to places on Earth. Our planet is moving through space at thousands of kilometres an hour. If you travelled back in time without moving in space, you'd arrive in the vacuum of deep space instead of primeval jungles. The Anomalies must be constrained within Earth's magnetic fields, only connecting points within that field.

Anomalies can cause interference in radios, mobile phones and other electronic equipment. Video footage taken near an Anomaly is choked with static and other disruptions. Computers crash, alarms go off, machines malfunction and lights flicker near Anomalies.

ANOMALY CLUSTERS

Anomalies don't appear randomly—they exist along temporal fault lines. This means that an Anomaly tends to reoccur in the same place several times, and that some places have a lot more Anomalies than average. Clusters may be related to the magnetic conditions in the area. The best known cluster is the so-called 'Spaghetti Junction', a field in prehistory where there are dozens of Anomalies in the same place. (The present day may soon become another such junction.)

Anomalies may cluster in one place, but they don't cluster in time. You'll never find an Anomaly going to last Tuesday. The shortest temporal distance seems to be on the order of a few hundred years. This may be a natural limit to minimise the effects of causality—if changing the timeline was easy, the universe would collapse into chaos.

Where there's one Anomaly, there may be several others nearby on the same fault line. Like earthquakes and volcanoes, one Anomaly eruption may cause more to open nearby in time and space, or one Anomaly can relieve pressure in the temporal fault line and so cause a whole cluster of Anomalies to fade back into dormancy.

CHANGING HISTORY

HELEN "Last time the world changed, it was an accident. But we can repeat the experiment under controlled conditions."

CUTTER "You want to change the present just to see what happens in the future?"

HELEN "I knew you'd understand."

CUTTER "And what if we destroy the human race during this...experiment?"

HELEN "Then we'll bring it back."

Episode 2.7

TRAVELLING THROUGH TIME

"Animals die, Nick, species die. You know I'm right. One day humanity will disappear just like the dinosaurs and nature doesn't care. Something else will take our place. Let all the other stuff go. It's trivial compared to this. Come with me. We can hold time in our hands, like Gods."

Episode 1.3

Anomalies can overlap. Let's say you want to observe a hunchbacked *Concavenator* in its native habitat, 130 million years ago. There may be no direct link between, say, the present and 130 million years ago, but there might be an Anomaly leading to an ice-shrouded North America of 30 million years ago, and a second Anomaly in ice age Utah going to the wilderness of Pangaea 250 million years ago, and then a third from there leading to your destination. Using the Anomalies, it's theoretically possible to slip through the cracks of time and go anywhere and anywhen—assuming you had a map of all possible Anomalies, and a way to open the doors you need.

Anomalies exist along fault lines, but how many of these fault lines are there? Are Anomalies limited to certain times and places, or are there potential Anomalies everywhere? It's possible that there are millions more dormant Anomalies than active ones, but that these Anomalies could be triggered with the right signal. At some point in the future, an Anomaly Control Device (see page 129) will be invented, but such devices are of limited utility without a map.

Without a map, you can still explore the past—assuming you don't get stuck in some Precambrian desert, or wander through an Anomaly to somewhere without a breathable atmosphere. Helen Cutter blundered into an Anomaly leading to the Permian, and she survived and even learned to navigate the wormhole network. She still needed help finding the right Anomaly on occasion—she must have made a lot of risky leaps into the dark before she found a way back to the present.

Time is fluid and can be changed. Alter something in the past, and the changes ripple out, rewriting history all the way to the present day. There's a certain amount of historical inertia; the timeline can survive minor changes to the past without significantly altering the future. If you step on a butterfly in the Jurassic, you probably won't cause a fascist empire to have taken over England in the future... but even insignificant changes build up over time.

Say you travel through an Anomaly and get stuck in the Cretaceous. You're hungry, so you trap a dozen small rat-like mammals and roast them. Eleven of those twelve mammals were doomed anyway—they'd have been eaten by predators or died of disease soon enough even if you hadn't eaten them.

One of them, though, in the original timeline before your interference, would have survived to breed. By eating it, you've erased not only that one rat, but all its descendants, and their descendants, and their descendants... over sixty-five million years, that adds up.

That doesn't necessarily mean that mammals go extinct, as other rats will breed with the ones that should have bred with the ones you eliminated, but it will change the timeline subtly. Some places are especially vulnerable. If there are only a few surviving members of a species, then killing even one can alter that species' gene pool. Helen Cutter's mad scheme to wipe out humanity, for example, was based around one such weak point. There were only a few hundred hominids in the Rift Valley in Africa, and wiping them all out would have tipped humanity into extinction.

Adding something to the past can be just as bad as removing something. The team left a few infant Future Predators behind in the Permian during one of their early trips, resulting in Claudia Brown getting erased from history and making the ARC spring into existence (and who knows how many other changes that caused?) Imagine if the Future Predators had thrived in the past; they would have spread and taken over the planet, eliminating humanity!

With sufficient control of the Anomalies, it might be possible to make deliberate, pre-meditated changes to time. Helen Cutter's attack on humanity was a bludgeon, but more precise tweaks are equally possible. When Sir William came forward in time from the Middle Ages, the team sent him back home to preserve the timeline. What if they'd sent him back with a copy of *Principia Mathematica*? Or, for that matter, a solar powered laptop, a few encyclopaedias on CD-ROM and instructions on how to make penicillin?

Of course, chaos theory prevents us from knowing what would happen. Maybe introducing advanced scientific knowledge into the past would accelerate humanity's development, or maybe it would cause us to destroy ourselves. Either way, such a chance would destroy our present day, erasing it in favour of the new timeline. Meddling with an Anomaly could wipe out everyone alive today.

Time travel is immensely dangerous. Every Anomaly is like an unexploded causal bomb that could wipe out the world as we know it. Any changes to the past have to be minimised.

That means that dinosaurs and other time-shifted creatures should be sent back through the Anomaly instead of killed.

That means that no-one should travel back through an Anomaly unless absolutely necessary.

That means no exploration of the past.

That means turning your back on the greatest scientific discovery ever...

SPAGHETTI JUNCTION

"There's no way we could have followed Helen. It'd be like running into a hall of mirrors."

Spaghetti Junction is a grassy plain in some prehistoric era (probably during the Pliocene or Eocene). Dozens of Anomalies sparkle in the sunlight there. There may be a huge deposit of magnetite under the soil, or the Junction may be located on a temporal fault line, but whatever the reason, semi-stable Anomalies cluster here.

At least one of these Anomalies goes to the present day; another connects to Madagascar sometime within the last few hundred thousand years, and another goes to whenever the Cestoid parasites come from. None of the Anomalies go to the Near Future. Helen Cutter discovered Spaghetti Junction during her long exodus through prehistory, and her notebook (see page 128) may contain a coded map of all the Junction's exits.

ANOMALY THEORIES

"Some force out there ripped the boundaries of time and space to shreds. Maybe it's happened before, in which case everything we thought we understood about the universe is wrong. Or perhaps this is the first time. But if so, then what's changed? And what happens next?

Believe me, it's not over."

- Episode 1.1

Here's where we get wild. Everything so far is either known for certain, or strongly suspected to be true. These theories, though, are based on wild speculation and guesses.

THE FUTURE

Multiple Anomalies lead to the future (see page 254). At some point in the relatively near future, humanity is driven extinct. The ARC team visited a world where there were still intact buildings and even cars, but no people. Even stranger, the landscape was warped and blasted, suggesting some sort of tremendous geological upheaval.

The creatures of the future are equally bizarre. The future Earth was overrun with Future Predators and Megopterans and other unfamiliar species. It would take millions of years for such creatures to evolve normally—which means that the Anomalies must be involved. The most likely answer is that these dangerous predators were brought back from even further into the future, but that's a massive potential paradox as the evolved predators are now competing with their own ancestors. Another possibility is that the Future Predators were genetically engineered instead of evolving naturally.

The existence of wormholes to the future raises questions about the nature of time and predestination. Can decisions made in the present alter the future? If they can, then why is the future always the same? What changes must be made to avert this ghastly fate? Or is it the very act of trying to avert the extinction of our species that leads inevitably to its destruction?

OUR EVER-SHIFTING WORLD

Anomalies do not just go from our present day to other time periods—some Anomalies link two different periods in the past. An Anomaly in the Cretaceous might go to the Eocene; a portal in the Silurian might link to the Far Future. Creatures can wander from one time period to another, leaving mysterious, out-of-place fossils. Displaced creatures could also change time. What would have happened if the Velociraptor that killed Helen Cutter had instead gone after the primitive Australopithecus tribe?

Most of these displaced creatures become part of history, becoming closed time loops (see page 158), but it's possible that history is changed by these lost creatures. Claudia Brown was erased by the introduction of a few juvenile Future Predators to the distant past—maybe our reality is being changed constantly. You could just have popped into existence because, twenty million years ago, a dinosaur stepped through an Anomaly and ate the mammal that should have been your great great great great (and many more greats) grandmother.

Reality may be as permanent and stable as a soap bubble, and we'd never know, because we are downstream of the changes.

THE CAUSE OF ANOMALIES

"You and I both know things can't go on like this. The Anomalies are getting worse. How long do you think the government can keep on covering them up? How long is Nick going to keep playing their game?"

Episode 2.5

This question is the Mammoth in the room—what causes Anomalies in the first place? Are they a natural phenomenon, like earthquakes or volcanoes in time? If so, why are they suddenly more prevalent? Are they artificial? If so, who made them and why? For that matter, *when*? The Anomalies might be the last thing humanity ever makes.

If Anomalies could be understood, they could be controlled, curtailed, or conquered. Right now, it looks like Anomalies just open randomly, or respond to the flux of the Earth's magnetic field as it interacts with some hyperdimensional temporal fault lines—

STUCK IN THE PAST?

LESTER "What are the chances of it reopening?"
CONNOR "Some do, some don't."
ABBY "But it could happen tomorrow."
CONNOR "Or it could be a thousand years."
Episode 2.5

If an Anomaly closes, and you're on the wrong side, you're stuck in the past. Welcome to your new life.

If you're in a time period before the appearance of humanity (more than 200,000 years ago), then you are utterly, utterly alone as no other human has ever been before. If you were trapped on a desert island in the middle of the Pacific, you would at least know that there was someone else on the planet. If you're trapped in prehistory, then you are the only human being in existence, divided from the rest of your kind by the span of millions of years.

Assuming you don't go insane from loneliness, you'll need to survive. The Survival Skill lets you find food and water, but depending on when and where you're stuck, you may be able to forage for food easily, or starve to death. Surviving in the wilderness of the past is more difficult than living off the land in the modern day, as plants and animals may be unexpectedly poisonous. Having the Science Skill, especially with a useful Area of Expertise like Palaeobotany can help. Surviving in the prehistoric wilderness is Hard.

If you're lucky enough to be stuck somewhere with other humans, then you have a choice. You can either stay in the wilderness and avoid contact with historic or prehistoric humans (and maybe become a myth yourself), or you can try to integrate yourself into their society. Humans are social animals, we work best when part of a tribe. It's a lot easier to survive if you have other people around you. However, you have to convince the local humans to accept you. That takes a very good Convince roll; you must beat a Difficulty of Very Difficult at least. Skills like Knowledge of the relevant historical period can make that Convince roll much easier. Giving the locals a reason to trust or fear you can also help you join a community. A character who is part of a community may still have to make Survival rolls, but only if the whole community is in trouble.

Using improvised tools is covered on page 115. If you're lucky enough to end up in a period where humans have invented tools, you can use those, but at a penalty. Craft checks can have a -4 or more penalty when using basic tools, and Technology is really useless as a Skill for most of human history.

Science (and Medicine) for that matter, measure a character's understanding of two things—the fundamental concepts underlying the topic, and his grasp of current knowledge. Leonardo da Vinci, for example, had Science 6 (and probably Ingenuity 7!), meaning he was one of the greatest scientists of his day, and that he had an intuitive understanding of physics. That doesn't mean he could whip up an Anomaly Detector, though—the whole concept of electromagnetism has yet to be discovered. Da Vinci would have a huge penalty to making Science checks pertaining to modern science. However, if a time traveller from the present day tutored Da Vinci, he would rapidly get up to speed on 500 years of science thanks to his innate genius and existing training. In short—Science, Knowledge and Medicine are a mix of talent and learning, and while talent is universal, knowledge is tied to a specific time period, and the GM should put penalties on characters trying to use their Skill outside their home era.

Anomalies tend to reopen in the same place. If you wait near where you first arrived, another Anomaly should open up in a few years. There's no guarantee that it goes back to where you want to go, of course, but it's your best chance to get home if you are stuck in the past.

PRIMEVAL

but the existence of gadgets like The Artefact (page 131) and Anomaly Remote Controls imply that there's much more to Anomalies than that. Whoever controls the Anomalies possesses the key to time.

WHO KNOWS ABOUT ANOMALIES?

When we first encounter Claudia Brown, she's working for the government investigating creature sightings. The Anomaly is a shock to her and to James Lester, but someone in the Home Office rapidly accepted their wild stories about time travel. Later, we see that Christine Johnson and MI5 have access to a tame Anomaly and are using it to explore the future. Even more suggestively, during Johnson's abortive takeover of the ARC, the team hide out in an old military bunker that's been abandoned for years—but it's got cages for savage beasts, it's surrounded by a minefield, and an Anomaly opens right in the middle of it. Could British military intelligence have known about the Anomalies for years?

And if MI5 knows about the Anomalies, who else knows? The CIA? The American military-industrial complex? Were there Victorian scientists probing the Anomalies more than a century ago? If Anomalies have existed throughout Earth's history, spitting out animals that have made it into our legends, why are there not just as many stories about magical portals to other worlds and visions of spinning light? Is someone keeping the existence of Anomalies a secret?

For more on Anomalies and Conspiracies, see page 235.

TEMPORAL DAMAGE

"Something happened while I was in there, something changed... the world evolved differently..."

Episode 2.1

As Nick Cutter learned tragically, time can be changed. Go through an Anomaly and alter something in the past, and that change can ripple through reality and shunt you onto a new timeline. It may look very like the world you came from. The differences may be so small as to be insignificant, but make no mistake—changing timelines makes you a stranger in a strange land. Change time, and you wash away one version of the universe and replace it with another—and there's no way to know for sure what will be changed by your actions. Even trivial actions can affect the timeline. It's the butterfly effect—step on an insect in the Jurassic, and you may have just erased the world you knew.

Fortunately, time's got a certain amount of resilience... or inertia. It can cope with minor damage to the past without triggering a change in the timeline. The temporal inertia is bigger the farther back you go. If you travel back to two billion years ago, then any changes you make there are likely to be irrelevant compared to the vast weight of time between then and now—it's like trying to change the course of a river by kicking the mountain it flows down. However, if you make a change in, say, 1900, it's going to be very easy to unmake the world you know and replace it with something else.

Temporal Damage is a way of measuring damage to the timeline. If the player characters aren't careful when dealing with the Anomalies, they'll accrue Temporal Damage points. This doesn't work like normal damage. Instead of applying to one's character Attributes, it's applied to, well, all of reality.

Here's how it works. If you do something that might alter history, then the Temporal Damage score rises. If you undo whatever you changed, then points are taken away from the Temporal Damage score. You want to keep Temporal Damage as low as possible.

SOURCES OF TEMPORAL DAMAGE

"I'm taking the lizard. Creatures that don't belong here should be returned to their original habitat."

- Episode 1.1

INTERNATIONAL ANOMALIES

While Anomalies can open anywhere on Earth, the current outbreak is centred on the British Isles. While the United Kingdom is well on its way to becoming the next Spaghetti Junction, Anomalies remain very rare outside. A huge invisible temporal fault line is crossing the old stones of England, cracking open the skin of time as it moves. A few Anomalies have opened in other countries (Peru, Guns Island off the coast of Ireland, South Africa, and a massive outbreak in Tunguska), but so far, the Anomalies have stayed 'under the radar' of other governments.

At least, that's the official version. If your game is set in another country, then that country could also be crawling with Anomalies.

Killing or failing to return time-shifted creatures: The Mammoth that wandered through the Anomaly was 'meant' to live and perish on the snowy fields of prehistoric Asia, not wander down the M1 at rush hour. If a time-shifted dinosaur isn't returned through the Anomaly it came through, then that causes **1-5 points of Temporal Damage** per creature. Large creatures and predators are more damaging.

Travelling to the past: Going through an Anomaly for any length of time inflicts **1 Temporal Damage point per traveller**. You can stick your head through for a quick look without changing time (assuming you don't get it bitten off by a lurking carnivore), but any prolonged exploration causes damage, no matter how careful you are. Every footstep, every breath you take is a change to what 'should' be.

Leaving someone or something behind in the past: Visiting the past is bad—*staying* there is worse. Helen Cutter's presence in the past is dangerous for our timeline. Even if she's not trying to alter reality, any one of her seemingly minor actions could send disastrous repercussions rippling through time. Staying in the past causes at least **3 points of Temporal Damage.**

The damage varies depending on when and where you are. At the end of Series 3, Abby, Connor and Danny Quinn were all trapped in the past. Abby and Connor are in the Cretaceous—that's far enough back that their changes are unlikely to affect the present, so they'd only inflict 3 points of Temporal Damage, assuming they didn't do anything stupid like starting the human race a few million years early.

Danny, on the other hand, is at a critical juncture for humanity. The Australopithecus are our ancestors and their numbers are very small. If his presence was to wipe out the Australopithecus (say, by introducing a disease they've got no resistance to), he'd erase our reality. He'd also change history if he saved an Australopithecus who should have died.

Keeping future technology: The timeline goes both ways. Introducing future technology to the present day is also a dangerous change. You don't cause Temporal Damage if you use an Anomaly Remote Control a few times to save the day, or study a single Artefact, but using Future Tech Neural Clamps to take over the country is a definite breach of temporal causality. Using future technology excessively is worth **1-5 Temporal Damage points.**

Deliberately altering the past: Most Temporal Damage ratings given above assume the time traveller is trying to minimise the damage to the timeline. If you're marauding through pre-history and attacking key junction points, like the birth of humanity or the appearance of life on Earth, then that's worth **10-20 (or more!) Temporal Damage points!**

ASSESSING TEMPORAL DAMAGE

Every few game sessions, the Gamemaster should roll 2 dice, add the current Temporal Damage score, then check the Shifted Timeline table to see how the timeline is altered (if at all).

SHIFTED TIMELINE

Roll + Temporal Damage	Is The Timeline Altered?
2 - 3	**No... And** everyone gets a bonus Experience Point. Any accumulated Temporal Damage points go away.
4 - 6	**No.** Any accumulated Temporal Damage points go away.
9 - 11	**No, But it's unstable.** The Temporal Damage score stays around. One or more characters may become Temporally Threatened.
12 - 15	**Yes, But the changes are limited.** Downstream characters may have a Minor Shift. Any accumulated Temporal Damage points go away.
16 - 20	**Yes.** Any Downstream Temporally Threatened characters are erased. Everyone else Downstream can have a Minor Shift. Upstream characters are Time Shifted. Any accumulated Temporal Damage points go away.
21 +	**Yes...And it's bad.** There's a Reality Shift. It's the end of your world.

2 - 3: The characters have minimised the damage to the timeline, and temporal inertia takes care of the rest. Not only is there no lingering Temporal Damage, but everyone gets a bonus Experience Point as a reward.

4 - 8: The timeline's unchanged. The Temporal Damage score resets to 0.

UPSTREAM AND DOWNSTREAM

Upstream and Downstream are ways of saying 'before' and 'after' a particular place in the timeline. When the team make changes to the Timeline in Series 1, the people in the past—Helen and Nick Cutter—aren't affected. They remember the original timeline, with Claudia Brown. All the changes happen to people 'downstream' of the change. If you divert a river's course, then everything upstream stays the same, but things change downstream. Time works the same way.

Changes to the timeline usually only affect characters 'downstream' of the change. If there's a change in the past, then it's the characters in the present who are transformed.

9 - 11: Time hasn't changed *yet*, but it's on the brink. This has two key effects:

Firstly, the accumulated Temporal Damage sticks around, making it much more likely that the *next* time the GM rolls on the table things will change.

Secondly, one or more characters gain the Temporally Threatened Bad Trait (see page 159). It's up to the GM who gets this Trait, but it is usually the characters downstream of the most recent changes to time.

12-15: The timeline just got... tweaked. Any characters downstream of the change undergo a Minor Shift.

In a Minor Shift, you can swap one Trait for another, or move up to three Skill Points around. For example, you might move a few Skill Points from Science into Animal Handling, or swap Impulsive for Maverick. Any Traits you exchange have to be of the same type and cost—you can swap a Major Bad Trait for a different Major Bad Trait, or a Minor Good one for a different Minor Good Trait.

From your character's perspective, things have always been this way. They're still the same people, or close enough to make no difference anyway.

They may be other minor changes to reality. Most of these are so small as to be insignificant, but they're still disturbing.

CLOSED TIME LOOPS

BECKER "What's our policy on humans coming through?"
DANNY "Looks like we haven't got one."
SARAH "If he dies here it could have a direct impact on history."
-Episode 3.7

Some things are meant to be. The team finds a ruined military camp in the Permian in the very first episode, complete with a human skeleton. Five episodes later, they return to the Permian to set up a base there, and realise that they've returned before they first arrived, and that they were the very intruders they discovered. This is an example of a closed time loop—where effects come before their cause, but everything still wraps up neatly at the end. It's like things were 'meant' to happen that way.

Another example is the fate of Sir William de Mornay. He is 'destined' to marry Lady Elizabeth, but he travels back to the Middle Ages to court her only because he is told he will be successful. It takes Sarah Page's intervention to close the loop by showing Sir William his own tomb. Helen Cutter managed to poison one family of Australopithecus, but that did not change history because they were 'supposed' to die—their deaths were already part of history, and so were a closed time loop. If she's managed to kill the rest of the hominids at Site 333, that would not have been a closed loop.

Completed closed time loops don't cause Temporal Damage. Uncompleted loops do cause damage, but it vanishes when the loop is closed.

Players can suggest potential closed time loops to the GM to reduce accumulated Temporal Damage. This means that it's possible to get rid of Temporal Damage before the GM checks for Shifted Timelines.

The accumulated Temporal Damage goes away.

16-20: The timeline just got hit hard. Reality is changed. These aren't tweaks to the timeline, they're a lot bigger. What happens?

Firstly, any Temporally Threatened characters who were Downstream of the change get erased, just like Claudia Brown. They no longer existed. If you're erased, then you can either

- **Create a replacement player character from scratch**

or

- **Play an alternate-timeline version of your old character, like Jenny Lewis replaced Claudia Brown. If you do so, you can move around up to 5 points of Attributes, 10 points of your Skills and any number of Traits.**

Secondly, any Downstream player characters who weren't Temporally Threatened get a Minor Shift.

Thirdly, the GM may take this opportunity to change parts of the game setting, like introducing a secret government research facility that wasn't there before.

Finally, any characters who were upstream of the change (and so come from the original timeline, not the new one) get the Minor version of the Time Shifted Trait. They remember what the timeline was before the change.

On the bright side, any accumulated Temporal Damage goes away.

21+: Time gets rewritten. How badly time is changed depends on the events that led up to this disaster, but it's not good. Humanity may be erased, or the world changed unrecognisably. Any characters downstream from the change are definitely erased. This can be a game-ending catastrophe, a complete defeat for the player characters.

Give the characters a small window of opportunity to avert this disaster. A Reality Shift will end the game if it isn't stopped. The characters deserve a chance to stop it, even at the cost of their lives.

PARADOXES

CUTTER "It's us. We were the intruders."

RYAN "The camp we found was old, covered in sand. There was a body nearby..."

CUTTER "Don't you see? We've arrived back years before the first time we came."

Episode 1.6

TEMPORALLY THREATENED

Major Bad Trait

CUTTER "You think I dreamed Claudia Brown?"

STEPHEN "The whole pattern of evolution changed but just one person disappeared? One person who happened to be a friend of yours?"

- Episode 2.1

Your past is in jeopardy. You're to become an impossible thing, a fossil in space-time from a vanished reality.

Effects: A temporally threatened character suffers from nightmares and even hallucinations, as reality begins to squeeze the character out of existence. Claudia Brown, for example, saw a shattered, Anomaly-warped reflection in the bathroom mirror, portending her impending erasure.

Worse, temporally threatened characters generate 1-6 points of Temporal Damage per adventure. Roll a die once per adventure to determine how big a paradox the character's continued existence is. A character stops being Temporally Threatened when he dies or when he is erased and changed by a Reality Shift, or when he buys it off at the cost of 6 Experience Points.

Notes: You don't get any extra Character Points if you become Temporally Threatened in the course of play. If the GM permits it, you may be allowed take this Trait during character creation, in which case it works just like a normal Bad Trait.

Paradoxes are self-contradictory sequences of events. The classic one is the Grandfather Paradox. Feeling homicidal after Granddad hogs the TV remote, I decide to hop through a convenient Anomaly and murder him. I travel back in time to fifty years ago and shoot Granddad. Now he never marries my grandmother, my father's never born… which means I never exist. Oops. But that means that I never shot Granddad, which means he survived to marry my grandmother, which meant my father was born, so I was born, so I was around to get annoyed by my grandfather, so I could travel back in time to shoot him… it's an impossible loop.

Paradoxes are only temporary in *Primeval;* they're the equivalent of the universe grinding its gears before making a proper shift. A paradox keeps generating Temporal Damage with each cycle through it until there's a Minor Shift, Erasure or Reality Shift that solves it all. The player characters can keep trying to solve it or avert it until they succeed or get erased.

In the case of the Grandfather Paradox, it might turn out that my actions in the past ensured that Granddad met my grandmother while running from the gun-wielding madman, thus causing my own existence in the first place. Or it's possible that the temporal upheaval might erase me, replacing me with an alternate version of myself who quietly reads a book instead of arguing about the TV remote. Note that this means that Helen Cutter's plan to wipe out humanity could have worked, despite being a million-generation version of the Grandfather Paradox.

WHEN DO YOU CHECK FOR TEMPORAL DAMAGE?

The glib answer is 'when it's dramatically appropriate'. Temporal Damage points are an abstract scoring mechanism that put the idea of changing time in the foreground of the game, but actual changes to the timeline should be tied into events in the game. If the players have racked up a dozen Temporal Damage points, but the current adventure doesn't include any Anomaly travel, then the GM should wait until a more appropriate moment to roll for Temporal Damage.

Once every three adventures is a good rule of thumb for checking, and you should always check after a game that really revolves around time-travelling shenanigans.

DEEP TIME

CONNOR "Early conifers, no grass, could be Jurassic, maybe Cretaceous."

DANNY "What kind of creatures does that mean?"

CONNOR "Big, scary. You really don't want the details."

- Episode 3.10

An Anomaly links two points in Earth's history. Step through a shimmering portal, and you might find yourself hundreds of millions of years in the past (or future). Being able to identify *when* you are is vital—for one thing, *when* you are determines what sort of creatures you're likely to meet.

Over the 4.5 billion years of our planet's history, Earth has cycled through climatic states. Ice ages and greenhouse eras have come and gone. The continental plates move continuously, creating and then destroying vast supercontinents, raising up mountains then grinding them down again. The continents affect oceanic currents and wind patterns. Life, too, changes the world—when CO_2 levels are high, plants thrive, while the available oxygen dictates the size and activity cycles of animals. Evolution selects for creatures that can survive in the ever-changing conditions of planet Earth.

GEOLOGICAL MEASUREMENTS

Geologists divide Earth's history into eons, then eras, then periods and epochs. There are four eons,

each lasting billions of years. Eras are many hundreds of millions of years long, periods several hundred million years long, and epochs are tens of millions of years long. These vast, vast stretches of time are geological time, Deep Time, so long we really can't comprehend them.

Just to put it in perspective, *homo sapiens sapiens* has been around for only 200,000 years at most... or less than a twentieth of a percent of the full span of time accessible via the Anomalies. We're an eyeblink, geologically speaking. All of human history barely registers on a geological time scale, even if our effects on the climate and environment are disproportionate to our time on Earth.

The *Primeval Roleplaying Game* uses periods and epochs to break time into different sections. Each section's entry describes the terrain, the state of the planet, and the notable flora and fauna, but remember that these time periods are millions of years long. Conditions change radically from one point in a section to another. Summing up fifty million years of geology and zoology in a single paragraph is about as accurate as trying to describe the entire modern world in a single sentence.

PRECAMBRIAN

(4.5 Billion-542 million years ago)

The Precambrian covers a vast span of time, from the formation of the Earth 4.5 *billion* years ago to 542 million years ago, when animals evolved. 87% of Earth's history falls into the Precambrian. Life evolved during the Precambrian, but consisted of only single-celled organisms and bacteria for billions of years. There were no plants, no animals, nothing but microscopic creatures. These tiny organisms were responsible for the biggest change in Earth's atmosphere—through photosynthesis, they added oxygen to the planet's atmosphere, making it possible for larger, more complex life to evolve. The 'oxygen catastrophe' wiped out much of the existing life on Earth which could not tolerate the new oxygen-rich conditions.

A creature or disease from the Precambrian would be as incomprehensible and bizarre—and possibly as dangerous—as an alien lifeform. The only Precambrian lifeforms encountered were the Fog Worms, who could survive in our time only by keeping to the sulphur-rich fogs that leaked in from the Anomalies.

Signs you're in the Precambrian:

- **Atmosphere is heavy in sulphur and low in oxygen**
- **No visible life, or the life is utterly unknown to modern science**
- **No oxidised minerals—there isn't enough oxygen for iron to rust**
- **Notable Creatures: Fog Worms (Page 185)**

CAMBRIAN

(542 million to 488 million years ago)

The start of the Cambrian period is known as the 'Cambrian Explosion' of life; after billions of years of single-celled organisms, evolution now gave rise to thousands of species of hard-shelled multicellular creatures, most of which lived on the floor of the warm shallow seas that dominated the globe. There were three main continental groups, Laurentia and Baltica in the north and Gondwana in the south, but the only life on the surface consisted of lichen and algae—plants would not evolve for millions more years.

Signs you're in the Cambrian:

- **Oxygen 60% of present-day levels, CO_2 1600% of present-day levels**
- **Temperature 7° above present day**
- **The landscape is a rocky wilderness**
- **No plants, no land animals**

ORDOVICIAN

(488 million to 443 million years ago)

This period begins and ends with extinctions. The Cambrian-Ordovician extinction event was likely due to a change in sea level; Ordovician rocks show signs of glaciation, and the waters rose and fell over the course of this period, flooding portions of the two super-continents.

The cause of the second set of extinctions is less clear, with hypotheses ranging from more glaciation to a change in carbon dioxide levels, or even a gamma ray burst from a dying star that destroyed the ozone layer.

The dominant lifeforms throughout the Ordovician are hard-shelled sea creatures such as trilobites, brachiopods, sea stars and corals. Between ice ages, the atmosphere is hot and heavy in carbon dioxide, together with plenty of sulphur. During the glaciated periods, the temperature drops radically.

Signs you're in the Ordovician:

- Oxygen 68% of present-day levels, CO_2 1500% of present-day levels
- Temperature 2° above present day
- Surface plants may include fungi and algae
- You're in an icy landscape without visible fauna

SILURIAN

(443 million to 416 million years ago)

The Silurian was a period of comparative stability; the first true plants migrated onto land, as did the first insects. In the oceans, the first bony fish evolved, to be preyed on by primitive squid and huge sea scorpions. There was a single large continent in the south, which was mostly desert. The atmosphere had only 70% as much oxygen as the present day, and had a much higher carbon dioxide content. You could breathe in the Silurian, but you wouldn't enjoy it.

Signs you're in the Silurian:

- Oxygen 70% of present-day levels, CO_2 1600% of present-day levels
- Temperature 3° above present day
- Lots of flat deserts and bare rocks
- Mossy forests by freshwater lakes and rivers
- Notable creatures: Silurian Scorpions (page 196), Megapedes

DEVONIAN

(416-359 million years ago)

Named after the rocks of Devon, this period is notable for the sheer variety of aquatic species (it's also called the 'Age of Fish') and the migration of lobe-finned fish onto the land. These amphibious creatures were the first terrestrial vertebrates. Huge sharks evolved in the oceans of Panthalassa; seed-

bearing plants evolved on the land, giving rise to the first forests. The Devonian climate was warm and arid for the most part, but became more temperate over the course of time. The smaller continent of Euramerica crashed into Gondwana, forcing up huge mountain ranges.

Signs you're in the Devonian:

- **Oxygen 75% of present-day levels, CO_2 800% of present-day levels**
- **Temperature 6° above present day**
- **Huge forests**
- **Volcanic activity and earthquakes**

CARBONIFEROUS

(359-299 million years ago)

Carboniferous means 'coal-bearing'—it was during this period that the great coal beds of the world were laid down. Coal is made from the compressed remains of the vast forests that dominated the supercontinent of Pangaea. The huge forests boosted the oxygen content of the atmosphere, allowing larger animals to thrive. Insects and arthropods grew to tremendous sizes—as did the descendants of the lobe-finned fish, which evolved into four-legged amphibians like Hylonomus and Archaothyris.

Signs you're in the Carboniferous:

- **Oxygen 160% of present-day levels, CO_2 300% of present-day levels**
- **Temperature roughly equivalent to present day**
- **Huge forests, giant insects**
- **Notable creatures: Arthropleura (page 178), Megarachnid (page 190)**

PERMIAN

(299-251 million years ago)

Over the course of the Permian, the primitive Tetrapods of the Carboniferous period evolved along several divergent paths, giving rise to primitive Archaeosaurs like Rex, mammals like the savage Gorgonopsids, lizards and turtles. Modern trees like conifers also evolved. The supercontinent of Pangaea continued to dominate the globe; the range of habitats across this massive landmass ensured that different species thrived in different regions. The inner portions of the continent were deserts, with forests and swamps closer to the coasts.

The first Anomaly encountered by the ARC team went back to the Permian era.

The Permian period ended with the single largest extinction in history, known as the P-T extinction event or the 'Great Dying'. The cause of this event is unknown—scientists have suggested an asteroid impact or massive volcanic eruptions or the release of methane from the sea-bed. There is a bizarre lack of coal in the P-T transition strata, suggesting that whatever killed off most of the planet's life wiped out the forests so quickly that the remains were devoured by fungi instead of being laid down as sediment.

Signs you're in the Permian:

- **Oxygen 115% of present-day levels, CO_2 300% of present-day levels**
- **Temperature 2° above present day, growing considerably warmer towards the end of the era**
- **Swamps and forests, with some modern plant species**
- **Primitive dinosaurs and some large mammals**
- **Notable creatures: Coelurosauravus (page 180), Gorgonopsid (page 187), Diictodon (page 183), Scutosaurus (page 195).**

TRIASSIC

(251-200 million years ago)

The Triassic is the beginning of the Age of Dinosaurs, although they were not the dominant group of species during this period. All forms of life were still recovering from the massive trauma of the P-T event; population numbers were very low and biodiversity was minimal. Most early dinosaurs were small, nimble creatures who scavenged from the leavings of larger creatures; it was not until the end of the Triassic period when another extinction event opened up more ecological niches for the dinosaurs, who would rule the next two periods until their own extinction. Violent volcanic activity continued throughout the period. The first pterosaurs soared on the hot thermals from the volcanoes.

The atmosphere in the Triassic was lower in oxygen, but higher in CO_2. It was oppressively warm, averaging three degrees warmer than the present; only the poles had a temperate climate. There were no ice caps, so sea level was considerably higher than the present day.

Signs you're in the Triassic:

- Oxygen 80% of present-day levels, CO_2 600% of present-day levels
- Temperature 3° above present day
- Swamps and forests, filled with some modern plant species
- Many volcanoes and other tectonic activity
- Flying Pteranodon (page 195), many small creatures

JURASSIC

(200-145 million years ago)

Pangaea broke up into Laurasia and a new Gondwana continent, divided by what is now the Gulf of Mexico. Icthyosaurs swam in the warm waters of the new sea; on the land, mighty Sauropods grazed on the ferns and cycads of the Jurassic jungles. As the continent broke up, the deserts retreated. Jungles and grasslands expanded to take their place, and the oxygen content rose.

Despite their incredible size, the Sauropods were not invulnerable; they were preyed on by large Theropods such as the Allosaurs. Hundreds of different dinosaur species evolved during the Jurassic period; the first bird-like Archaeopteryx joined the pterosaurs in the air.

Signs you're in the Jurassic:

- Oxygen 130% of present-day levels, CO_2 700% of present-day levels
- Temperature 3° above present day
- Jungles with ferns and trees
- Large Sauropods and Theropods, small mammals
- Notable creatures: Anurognathus (page 177)

EXTINCTION EVENTS

Life on Earth is both resilient and fragile. Time and again, cataclysms of various kinds (like asteroid impacts) have wiped out the majority of species on the planet, and the surviving species then expand and take over. The dinosaurs rose to dominate the globe after the Permian extinctions; mammals got their chance after the K-T impact destroyed the dinosaurs.

Now, humanity is dominant. How long will our species last? What cataclysm is in our future?

CRETACEOUS

(145-65.5 million years ago)

Gondwana split into South America, Antarctica, Australia and India; in the north, Laurasia began to split into what would become North America and Asia. The diverging continents gave rise to diverging species of dinosaurs. Pterosaurs lost their dominance in the skies to the growing numbers of birds. Insects of various kinds evolved, including bees that pollinated the newly-evolved flowering plants.

The Cretaceous was the warmest period in Earth's history since the Devonian; the atmosphere was hot and dense, allowing land creatures to reach sizes never seen before or since. Tiny mammals survived in minor ecological niches, scavenging much like the ancestors of the dinosaurs did during the Triassic.

This period ended with another extinction event, referred to as the K-T event. An asteroid struck the Yucatan peninsula in Mexico, throwing up a thick cloud of dust that blocked out the sun. Temperatures fell across the globe. In the ensuing winter, the larger animals died out, leaving the planet to the smaller, more adaptable survivors.

Signs you're in the Cretaceous:

- **Oxygen 150% of present-day levels, CO_2 600% of present-day levels**
- **Temperature 4° above present day**
- **Jungles filled with trees, ferns and flowering plants**
- **Many large dinosaurs**
- **Notable creatures: Deinonychus (page 181), Dracorex (page 184), G-Rex (page 186), Mosasaur (page 191), Pteranodon (page 195), Titanosaur (page 198), T-Rex (page 200), Utahraptor (page 201)**

PALEOCENE

(65-56 million years ago)

This is the epoch immediately after the K-T extinction event. With the destruction of so many species, other species evolved to take their place. The early Paleocene forests were dominated by ferns; later in the epoch, the ferns give way to larger plants—the absence of grazing herds of vegetation-hungry Sauropods meant that plants could grow bigger. Small mammal-like creatures competed with the surviving reptiles and birds for food.

Signs you're in the Paleocene:

- **Huge fern forests**
- **Oxygen 130% of present-day levels, CO_2 200% of present-day levels**
- **Temperature 5° above present day**
- **Notable Creatures: Terror Birds (page 193)**

EOCENE

(56-34 million years ago)

This is the 'dawn era' when creatures recognisable as the direct ancestors of modern mammals evolved. It was a hot epoch, rich in CO_2 which gave rise to vast jungles, planet-girdling forests and high seas. The temperature gradient was unusually gentle, with only small differences between conditions at the equator and at the poles. In this hothouse, small mammals thrived, as did large reptiles. Eocene mammals were smaller than both their Paleocene ancestors and their descendants, while some reptiles approached the size of the vanished dinosaurs. In the seas, the first whales appeared.

Signs you're in the Eocene:

- **Gentle weather due to low temperature differentials**
- **Oxygen 140% of present-day levels, CO_2 200% of present-day levels**
- **Temperature 6° above present day**
- **Notable Creatures: Embolotherium (page 184), Terror Birds (page 193), Pristichampsus (page 194)**

OLIGOCENE

(34-23 million years ago)

Cooling temperatures across the globe meant forests died back in places, to be replaced with open plains, and mammals grew in size to take advantage of the new feeding grounds. The largest land mammals of all time, Paraceratherium, lived during the Oligocene. The continent continued to drift apart, resulting in curious local evolutionary paths like the 'Terror Birds' of South America.

Signs you're in the Oligocene:

- **Plains and smaller woods**
- **Oxygen 120% of present-day levels**
- **Temperature 4° above present day**
- **Notable Creatures: Paraceratherium (Page 192), Terror Birds (page 193)**

MIOCENE

(23—5.3 million years ago)

The Miocene epoch was even warmer than the present day. In this era, the continents approached their current configuration. India slammed into Asia, raising the Himalayas. In Western Europe, geological activity blocked off what we now call the STraits of Gibraltar, sealing off the Mediterranean which dried up, leaving a salty plain. Towards the end of the Miocene, the Atlantic broke through and refilled the basin in a cataclysmic flood.

Signs you're in the Miocene:

- **Average temperature 2-3° above present day**
- **Notable Creatures: Terror Birds (page 193), Smilodon (page 197)**

PLIOCENE

(5.3 to 2.5 million years ago)

The Pliocene epoch was hotter and wetter than today, but cooler than the warm period of the previous epoch. Forests still covered much of the globe, but in this epoch they gave way to vast savannahs and grasslands. Sea levels were lower—land bridges linked modern-day Alaska to Asia, North and South America joined for the first time, and the Mediterranean was a shallow lake compared to its present state. For the most part, though, the Pliocene wilderness was very similar to the modern world.

Signs you're in the Pliocene:

- **Terrain resembles the present**
- **Average temperature 2-3° above present day**
- **Notable Creatures: Hominid (page 189)**

PLEISTOCENE

(2.5 million years ago—12,000 years ago)

The Pleistocene was an ice age. Glaciers covered much of the planet; so much water was locked up in these glaciers that the sea level was hundreds of meters lower. Beyond the glaciated regions were hundreds of kilometres of icy permafrost. The temperature over much of the planet was well below freezing. Travel back to the Pleistocene, and you find yourself in a landscape of ice and snow. Cold winds whip off the glaciers and howl across the tundra.

To survive in the Pleistocene, you had to be able to keep warm. Many of the big creatures of this epoch were furred or hairy to retain body heat; this is the time of the sabre-tooth cat, the woolly Mammoth, and the giant sloth.

Signs you're in the Pleistocene:

- **Temperature 3° below present day**
- **Icy landscape, glaciers and tundra**
- **Notable Creatures: Mammoth (page 189), Smilodon (page 197)**

HOLOCENE

(12,000 years ago-Present)

The current geological epoch (although some geologists argue that humanity has had such a massive influence on Earth's climate and terrain that we have entered a new era, the Anthropocene) is a warm interval in an ongoing ice age that has lasted for 2.5 million years.

Human civilisation developed in this brief window of warmth. The climate for most of the Holocene is broadly similar to the present day. The continents have shifted only around 100 kilometres over the course of the Holocene; glaciation and sea level rise have had a bigger effect on the landscape.

Step through an Anomaly to the early Holocene and you might recognise your surroundings—more or less.

The most dangerous and notable species of the Holocene is humanity; most of the big creatures from the Pleistocene were driven extinct around 12,000 years ago, probably by disease or the changing climate or by overhunting by humans.

This is referred to as the Quaternary Extinction Event. Other species went extinct more recently, like the dodo.

Signs you're in the Holocene:

- **Oxygen 100% of present-day levels, CO_2 100% of present-day levels**
- **Temperature around that of the present day**
- **Signs of human habitation**
- **Notable Creatures (for relative values of 'notable'): Dodo (page 183), Modern Humans (Page 207)**

IDENTIFYING A TIME PERIOD

STEPHEN "What's that? It's like something's rotting."

CUTTER "My guess is it's an ancient version of the earth's atmosphere. Probably Pre-Cambrian, high in sulphur and carbon dioxide."

-Episode 2.2

Stepping through an Anomaly brings you to an alien landscape. There are few physical clues to tell you *when* you are; a savannah or a mountainside in the Eocene looks broadly similar to one in the Triassic. Working out when you are requires investigation. The characters need at least one of the following clues to be present before they can make a roll to identify the time period.

- **Flora:** Trees, flowers, ferns, fungi and other plants can give useful clues about the current time period. For example, if there are flowering plants visible, then you're in the Cretaceous or a later period. Unless you're a palaeobotanist, it can be difficult to discern subtle differences in plant species.
- **Fauna:** The best giveaway is the native fauna—animals, birds, fish, insects, dinosaurs and other living beings. A sabre-tooth tiger indicates you're well within the Cenozoic era; if you see a dinosaur, you are sometime before the K-T extinction event.
- **Atmospheric Composition:** A higher partial pressure of oxygen in the atmosphere makes fires burn brighter; higher CO_2 means more and bigger plants. Taking samples of the atmosphere for analysis can accurately pin down the current time period.
- **Geological Samples:** Getting out the rock hammer and taking samples can help identify the current time period.

Identifying a time period is Hard (18) or even Difficult (21) with only one piece of information. It drops by one category for every extra piece of information. Science (Palaeontology or Geology) is used to identify a time period. If you're in a time period with a human presence, Knowledge can be used instead of Science.

MONSTERS

Right now, you are living in the safest period in the history of humanity. If you're reading this book, you're unlikely to starve to death, or die from a common disease, or get eaten by a predator. Compared to 99.9% of your ancestors, from modern humans all the way back to the primitive *Eomaia* that scurried in the shadow of the dinosaurs, you're very, very lucky.

Modern humans are slow and weak. Civilisation has dulled our reflexes and our senses; we don't need as much strength or speed or endurance as we once did. To a prehistoric predator, our modern world is an all-you-can-eat buffet filled with tasty, easy prey. Worse, the predators and dangerous animals that humans evolved alongside are nowhere near as dangerous as the worst evolution has to offer.

This chapter contains dozens of dangerous prehistoric monsters and predators from Earth's past—the sort that might wander through an Anomaly into Central London...

CREATURE RULES

Creatures use the same Attributes as humans, although they can have a much higher Strength score than puny *homo sapiens*. A dinosaur can smash through a concrete wall or flip a car with a flick of its tail. On the bright side, most animals have a much lower Ingenuity than a human; creatures rely on instinct, not intelligence.

SIZE

All creatures fall into one of six Size Categories

- **Tiny:** Only a few centimetres long. Tiny creatures are things like most insects and vermin, as well as mice, rats, most lizards and snakes—anything that's small enough to hide in your boot or pocket. Tiny creatures have a maximum Strength of 1, and a single point of damage is enough to squish a Tiny creature. Marksman-based attacks on Tiny creatures suffer a -2 penalty (or more—you try shooting a mosquito out of the air with a sniper rifle!)
- **Small:** These creatures are noticeably smaller than an adult human. It covers most cats and dogs as well as a great many dinosaurs. Rex, Sid and Nancy are all Small creatures. Human children are also Small. Small creatures have a maximum Strength of 4; most will have a Strength of only 1-2.
- **Average:** We're being a bit self-centred by calling the human species 'average', but anyway, this covers adult humans as well as any creature that's roughly our size, like apes, big wolves, crocodiles, raptors, Future Predators... Average creatures have a maximum Strength of 8.
- **Big:** This is a creature roughly the size of a horse or gorilla, like a bear or a Dracorex or a Gorgonopsid. If it's bigger than a human, but can still hide from you, it's Big. Big creatures have Strength scores of up to 12.
- **Huge:** Huge creatures are really big. Elephants are Huge, for example, as are most of the big dinosaurs encountered by the ARC team like the G-Rex or the Embolotheriums. Huge creatures have Strength scores up to 16.
- **Colossal:** There aren't any Colossal creatures in the modern day outside the oceans, but during the Age of the Dinosaurs there were titans like the Apatosaurus. These creatures have no upper limit on their Strength scores, and attacks on them are like shooting a barn door—you get a +2 bonus when shooting at a Colossal creature (but it probably won't notice).

STRENGTH

What can a creature do with a high Strength? Use this table as a guideline for Strength + Athletics difficulties.

Difficulty	Example
15	Break down a wooden door.
18	Snap a rope, smash through a plaster wall.
21	Flip over a small car, break a steel chain, tear someone limb from limb.
24	Tear the door off a car, dent a reinforced security door.
27	Tear the roof off a car, flip a landrover.
30	Smash through a concrete wall.
33	Smash through a reinforced steel door.
36	Flip a tank.
39	Crush a tank.

Size has one key effect on combat—if there's **more than one size category** between attacker and defender, the **bigger creature** has to use **Coordination** when making melee attacks. That means that even if an Apatosaurus has a Strength of 16, it can't automatically squish a tiny human. Instead, it has to roll Coordination + Fighting to hit. It can, however, bring its full Strength to bear on a bigger target—like, say, a G-Rex. Or a tank. This also applies to humans—you can't use your Strength to attack a Tiny creature, you have to use Coordination.

SPEED

Creatures fall into three Speed categories—Fast, Average or Slow. In combat, Fast creatures go first, then Average creatures, then Slow creatures. See page 92 for details.

ARMOUR

Some creatures have natural armour, which works just like normal armour (see page 120).

NATURAL WEAPONS

Most animals have claws, teeth, stingers or other natural weapons that do more damage than normal unarmed attacks. The damage for such weapons is listed in each creature's description as a modifier to the creature's Strength. An Anurognathus has only a Strength of 2, but its razor-sharp teeth add +2 to its damage.

FEAR FACTOR

If a creature has a Fear Factor, then it terrifies people by its mere presence. Big predators and unnaturally large insects commonly have a Fear Factor. Other monsters might be scary, but only if they're attacking. A Mammoth that's quietly grazing on your prize hedge is alarming, but doesn't put your underwear in peril. Finding a Silurian scorpion on your lawn is a different matter.

A creature with a Fear Factor rolls Presence + its Fear Factor bonus + its current Threat to Terrify people; everyone else rolls Resolve to resist. If the creature wins, the character flees or freezes in place.

SKILLS

Animals use the same Skills as ordinary characters, more or less—you're unlikely to find an animal with Technology or Science, but Skills like Athletics, Fighting and Survival are common. In general, animal Skills use the same rules as the regular version of the Skills, but have different areas of Expertise.

ATHLETICS

Strong, healthy animals have high Athletics scores. It's used for running, jumping and climbing as well as displays of brute force. Flying creatures also use it for agile aerial manoeuvres.

Areas of Expertise: Beast of Burden, Climbing, Flying, Swimming, Rending, Jumping, Squeezing Through Narrow Spaces

FIGHTING

Fighting covers almost all forms of natural weapons, like

claws, bites, tail lashes or stings. Some animals are especially good at a particular type of attack—an ambush predator gets a bonus when making a surprise attack, for example.

Areas of Expertise: Ambush, Bite, Claw, Fighting When Cornered, Block, Wrestling, Strangling

MARKSMAN

Only a few animals have the Marksman Skill. Any creature with a ranged attack (like a dinosaur that spits acid, or a giant frog with a long sticky tongue) has a few points in Marksman.

Areas of Expertise: Spit, Grab, Thrown Weapons

SWARMS

When you've got lots of small creatures—say, a hundred crawling Megarachnids, or a flock of Anurognathus—then it's easier to treat the whole group as a single creature, called a Swarm.

The Swarm's Threat determines how dangerous it is—the more Threat, the more attacking creatures there are in the Swarm. A Swarm makes one attack roll each round, and then makes a number of hits equal to its Threat. Furthermore, Swarms don't have to spend Threat to boost their regular attacks; add the Swarm's current Threat score directly to its Coordination + Fighting. That means that Swarms get much, much more dangerous as their Threat rises.

Each hit inflicts normal damage for a creature in the Swarm. It can hit a single target multiple times, or split its attacks. Characters attacked can make Resistance rolls as normal (remember there's a penalty for multiple Reactions in a round, so a character trying to dodge or parry a Swarm will be rapidly overwhelmed.)

If a character is wearing armour, it only applies against half the Swarm's attacks (unless it is some sort of full-body armour).

If a character gets hit by 5 or more attacks in one round, and his armour isn't strong enough to protect him, then don't bother rolling—that's 'covered in carnivorous beasties and skeletonised' territory unless the character spends Story Points to escape.

Most attacks on a Swarm are pointless—a character might be able to squish one bug, but that does no good if you're being attacked by hundreds of them. Unless you've got a flamethrower or another area-effect weapon handy, the best strategy is to run.

Stephen and the Bugs: *Stephen and an SAS trooper run into a Swarm of Fast Silurian insects in a sewer under Manchester. The individual bugs only do two points of damage on a hit, but there are thousands of them. The Swarm starts at Threat 6, meaning it rolls once and makes six attacks based on that roll. It assigns three of these attacks to Stephen and three to the soldier.*

The Swarm rolls its Coordination (2) plus its Fighting (2) plus its Threat (6) + 2 dice for a total of 15.

Stephen and the soldier both get to make Resistance rolls against the attacks, at the usual penalties (-2 for the second, -4 for the third).

Stephen rolls Coordination + Fighting three times, at a -2 penalty for the second roll and a -4 penalty for the third. He rolls a 16, a 12 (and then spends a Story Point for another die, bringing his total up to 15) and a 9.

He dodges the Swarm's first attack (his Reaction of 16 beats the Swarm's attack of 15), takes 1 point for the second attack, and 2 points for the third attack for a total of 3 damage.

The soldier rolls 6, 8 and 4—that's two Dismal Failures and one normal one. That's a total of 8 damage (3 each for the two Dismal Failures and 2 for the Normal Failure). He's chewed to pieces by the Swarm.

Finally, Stephen takes an action—he's at a -6 penalty as he's already made three Reactions this round. Fortunately, it's easy to pull the pin from a grenade of bug spray and drop it at your feet....

SUBTERFUGE

Animals are unlikely to be smart enough to use Subterfuge to pick locks or palm cards, but the 'sneaking and hiding' parts of Subterfuge apply just as much to animals as they do to people.

Areas of Expertise: Stalking, Hiding in Shadows, Hiding in Undergrowth

SURVIVAL

CUTTER "We're completely confident this creature doesn't eat mammals?"

STEPHEN "Dung never lies."

All wild animals have at least a point or two in Survival, reflecting their ability to find food and shelter. Especially adept hunters and trackers have more points; pets and other domesticated animals may lack any knowledge of how to survive in the wild.

Areas of Expertise: Biomes such as Arctic, Forest, Jungle, Coastal Waters, Surface Ocean, Deep Ocean

THREAT

Threat is a special Attribute that governs a creature's behaviour. It measures how angry or fearful the creature is, and how aggressive and dangerous it acts. The best way to track Threat is with glass beads or tokens, just like Story Points (you can think of Threat as a sort of low-powered Story Point for monsters).

A creature's Threat rises when it's injured, trapped or threatened. It falls when the creature feels secure, and can be spent to activate special abilities or boost the creature's attacks.

Creatures have a Maximum Threat and a Threshold.

Maximum Threat is obviously the limit for a creature's Threat. If a creature has a high Maximum Threat, it's especially dangerous.

Threshold is always a lower number. Usually, it's half the creature's Maximum Threat, but a really aggressive (or placid) creature might have a different number.

If a creature's Threat hits this level, the creature has reached its Fight-or-Flight response. When it's below its Threshold level, a monster might be nervous and fearful, but would stop short of attacking or running. For example, a tiger has a Threshold of 6. That means that as long as the tiger's Threat is less than 6, it won't run away or *initiate* an attack. Of course, if the tiger is attacked, it will immediately fight back. Threat and Threshold only *influence* behaviour, they don't wholly determine it. See the descriptions of individual creatures for the effects of them hitting their Threshold.

ZERO THREAT

If a creature has no Threat, then it's calm and tractable. It can be led around easily with Animal Handling. Getting a creature down to 0 Threat is the best way to convince it to go back through an Anomaly.

INCREASING THREAT

"Stay in his field of vision. You're making him nervous."

- Episode 1.1

Threat gets increased in lots of ways.

- **Hunger:** If a creature is hungry, it becomes more aggressive. Threat rises by one point every few hours; bigger creatures gain Threat from hunger faster than smaller ones.
- **Fear:** If a creature is confined or confused, it gains Threat at the rate of 1-3 points every few minutes, or even every few rounds if it's cornered. Similarly, trespassing into the area claimed by a highly territorial creature or getting too close to a creature's nest or its young is a massive trigger for Threat, adding 1 - 6 points.
- **Injury:** Each time a creature is attacked, even if the attack misses or does no damage, add 1 point of Threat.

- **Displays of Aggression:** Some creatures roar; others paw the ground, or hiss, or show their teeth. Making such a display of aggression is an action; the creature rolls Presence + Resolve against a Difficulty of 10. A simple success (10-13) increases Threat by 1; a Good Success (14-16) increases Threat by 2, while a Fantastic Success (17+) boosts Threat by 4.

Threat cannot go above a creature's Maximum Threat.

DECREASING THREAT

"It's used to humans. If it doesn't think we're a threat it won't attack us. It's scared."

-Episode 3.1

- **Time:** Over time, adrenaline fades and creatures calm down. If nothing's pushing up a creature's Threat, then it slowly drops back down over the course of a few hours. If the creature feels safe and secure, Threat might drop to 0, but in most cases, it only drops down below its Threshold.
- **Getting Fed:** Food reduces Threat; a well-fed, sleepy creature has its Threat drop to below its Threshold.
- **Animal Handling:** A successful Animal Handling check (the difficulty varies, but is usually 12 + the creature's current Threat) reduces threat by 1 point (2 points on a Good Success, 3 points on a Fantastic Success). A really bad failure can increase Threat. You can usually only use Animal Handling to reduce Threat if the creature's not attacking you. A kind GM might let you spend a Story Point so you can try to calm down a rampaging dinosaur.

Other situations might also reduce Threat, like returning stolen eggs, giving a dinosaur space to move, or removing something that's angering the dinosaur like a buzzing radio or growling engine.

USING THREAT

Threat Points can be spent to boost a creature's ability in combat, as follows:

- **+boost dice roll (1 Threat Point):** Spending a Threat Point gives a creature a +1 bonus when making a roll—including an Attack roll. An aggressive creature might spend Threat to get a bonus when making a Coordination + Fighting attack; a fleeing creature might use Threat to boost a Coordination + Athletics roll to scramble over a wall and escape.
- **Special Abilities (varies):** Some creatures may have special attacks that cost Threat to activate, like an acidic spit, a tail swipe, or even a cloud of spores.
- **Absorb Damage (1 Threat Point):** Each point of Threat spent absorbs one point of damage. Creatures don't have to spend Threat on reducing damage—just use it to keep them fighting if their other Attributes are taking a pounding. Basically, this models the situation where a creature is mortally wounded, but keeps fighting.

THREAT EXAMPLE

Threat's a complicated set of rules, so let's have an example or two.

Connor and the Diictodon: *While looking for an Anomaly, Connor spots a wild Diictodon chewing through paperwork in an abandoned office. The Diictodon currently has Threat 0, meaning it's comparatively calm and secure. It's got a Threshold of 2, so it'll act if it hits Threat 2. Connor tries to coax it into a cage by making an Animal Handling check, rolling his Presence + Animal Handling. The GM decides it's a Difficulty 18 check. Connor rolls...and fails dismally, by dropping the cage on the Diictodon! The creature gains 3 Threat, bringing it over its Threshold. Consulting the Diictodon's description on page 183, the GM decides that the creature flees.*

The little creature takes refuge in an air vent. To lure it out, Connor has to get its Threat down to 0. He starts off by feeding it with his sandwiches, then makes an Animal Handling check. This time, he succeeds, reducing the creature's Threat by 2. He makes another two checks to bring its Threat down again, and finally convinces it to emerge. Eventually, the creature is calm enough to be lured into the cage, but it takes Connor several minutes to do so. What's he missed while he was distracted by the creature?

The Future Predator: *A vicious Future Predator stalks the present day. It starts at Threat 2, but it's hungry, so its Threat builds up... and up. It spots a night watchman patrolling an industrial estate. The Future Predator has a special stalking ability that lets it add to its Threat by lurking in the shadows (see page 259). It rolls Presence + Subterfuge to boost its Threat to 8, then attacks!*

Firstly, the watchman has to make a Fear check. He rolls his Resolve against the Predator's Presence + Fear Factor + Threat, so that's a 3 against the Predator's total of 3 +2 +8=13. The watchman's shocked by the sudden attack.

Normally, the Future Predator would roll two dice +its Coordination +Fighting; it spends 4 Threat to get a +4 bonus. It rolls against the guard's Coordination + Fighting, and the GM rules that the guard has a -2 penalty because he's taken by surprise. It's no contest—the guard's dismembered in a flash.

Abby and the Triceratops: *An Anomaly opened in the middle of Birmingham, and the ARC team are trying to contain the outbreak. A Triceratops has been cornered by a pair of army landrovers. The dinosaur has a Threshold of 5, so it won't attack until its Threat rises past this limit—but it's gaining Threat all the time from being confined. The dinosaur paws the ground and lowers its head, clearly showing signs of aggression, but none of the soldiers spot the danger.*

Abby sees what's going on. She orders the soldiers to back off, so the Triceratops doesn't feel cornered. She then makes an Animal Handling check to reduce the creature's Threat.

THREAT'S ALWAYS VISIBLE

GMs! Don't hide the Threat from the players! Put it right there on the table in front of you in a nice little pile of tokens. Drop more tokens onto the pile when the creature gains Threat. You want the players to know how angry and aggressive a creature appears to be—it'll help them make decisions and makes handling monsters more than just a series of dice rolls.

Threat's also a way of building tension. You should show the players mounting Threat even if the characters don't know the monster is there. You know the bits in the TV show where a character's exploring an abandoned building or forest, and the camera shows us the monster lurking, but the character is oblivious to his impending doom? Threat has the same effect—the players know that *something's* out there, and that they're about to get attacked, but they don't know exactly when or what's going to happen.

GORGONOPSID

The Creature's Name

What the name means

(Gorgon Face)

Home Period: Permian

Where the creature comes from

The 'wolves of the Permian', Gorgonopsids are savage predators with sabre-like fangs—in fact, they are the first species known to possess such lethal sabre teeth. Different sub-species of Gorgonopsids were found across the globe. They hunt by stalking their prey until an opportunity arises, then chasing it down with a vicious charge. Gorgonopsids are extremely aggressive and brutal predators, who use their long teeth and claws to rend their prey apart.

Gorgonopsids usually hunt solitarily, but form into small packs to bring down larger prey. They detect their prey primarily by scent.

A brief description of the creature's behaviour & tactics

Smile for the camera!

Awareness 2 **Coordination 3** **Ingenuity 1**

Presence 5 **Resolve 6** **Strength 12**

Attributes

Speed: Fast **Size: Huge**

Creature size

Reaction speed in combat (see page 92)

Maximum Threat: 12

How many Threat Points it can hold at any time

Threshold: 4 (Roll 1 die: 1-4: Attack, 5-6: Charge if possible)

How many Threat Points it takes for the monster to start a fight

Traits:

Monster abilities that don't rely on Threat

Bite: The Gorgonopsid's bite does Strength +2 damage (7/14/21).

Armour 3: Reduce all damage suffered by 3.

Fear Factor 2: +4 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.

The Gorgonopsid's usual means of attack

Already factored into the creature's Threat Threshhold

Aggressive: Threat Threshold is reduced to 4.

Powers that rely on Threat

Threat Powers:

Tearing Bite (2 Threat): The Gorgonopsid's attack deals Strength +2 damage (7/14/21). Worse, the wound continues to bleed, causing the victim to suffer 1/2/3 damage each round until the creature dies or the wound is treated.

The Gorgonopsid only gets to make one attack in a round, but it can use Threat to make a Tearing Bite instead of a regular one. Some monsters do have Threat Powers that give them extra attacks.

Charge (3 Threat): The Gorgonopsid charges, trampling anyone and anything in its path, then grabs one victim and runs off. It makes one attack on everyone it runs over; if it hits, it inflicts Strength damage on most of them, and Strength +4 damage on the unfortunate victim who gets carried off.

Another attack option for the Gorgonopsid

The Gorgonopsid's Skills. It's good at fighting and hunting, and especially good at ripping things limb from limb! (Everything needs a hobby)

Skills: Athletics 3 (Rending 5), Fighting 4, Survival 4

She doesn't have much chance of taming the monster, but she can keep its Threat below 5 until Stephen turns up with a tranquilliser rifle and enough ketamine to knock out a herd of elephants.

THE CREATURE LIST

Each of the creatures in this list is written up just like a player character. They've got Attributes, Skills and Traits like a human, but also some other monster-specific powers.

Take a look at the Sample Monster (Gorgonopsid) on the page opposite.

ANUROGNATHUS

(Without-Tail Jaw)

Home Period: Jurassic

Anurognathus is a small Pterosaur with an unusually short tail. The creatures nest in the jungles of the Jurassic, feeding primarily on insects and small dinosaurs, but their razor-sharp jaws allow a large flock of Anurognathus to behave like flying piranhas, stripping a victim of flesh in a matter of seconds. They have a keen sense of smell and are drawn to weak or wounded prey. Some subspecies have been observed in a symbiotic relationship with larger Sauropods, cleaning small parasites off the hide of the larger dinosaurs.

Awareness 4 Coordination 3 Ingenuity 1

Presence 3 Resolve 1 Strength 1

Speed: Fast Size: Small

Maximum Threat: 6 for a lone Anurognathus, 18 for a Swarm

Threshold: 2 (Lone Anurognathus: 1-5: Hide, 6: Attack. Anurognathus Swarm: Always attack)

Traits

- **Bite:** An Anurognathus deals Strength+2 damage (2/3/5) with a bite.
- **Swarm:** If there are lots of Anurognathus, they can be treated as a Swarm (see page 172).
- **Flight:** Anurognathus can fly at high speeds over short distances.
- **Very Aggressive:** Reduced Threshold.

- **Scent of Blood:** If an Anurognathus smells blood, its Threat increases by 1 - 6.
- **Flying Piranhas! (Swarm Only):** If the Anurognathus Swarm, their collective Threat increases by 1 - 6 per round to a maximum of 18.

Threat Powers

- **Batter and Bash (2 Threat, Swarm only):** The Anurognathus hurl themselves against an obstacle, battering through it. This attack inflicts 2 damage the first time it is used, then 4, then 6, rising by 2 every round to a maximum of 8 damage. A Swarm can only make one Batter and Bash attack in a round—if it uses this attack, it doesn't get to make any more attacks this round. Use this power to smash through windows or other light barriers.

Skills: Athletics 3 (Climbing 5, Flying 5), Fighting 2, Subterfuge 3 (Hiding 5), Survival 2

ARTHROPLEURID

(Rib Joint)

Home Period: Carboniferous

"Carboniferous... probably an Arthropleurid. Centipede on steroids, basically. More or less blind, good sense of smell and touch... prefers the dark, obviously... big and scary looking but basically timid. The kind of bug that sticks to the kitchen at parties."

"This one must have a personality disorder."

- Episode 1.2

Arthropleura is a millipede that lived during the Carboniferous period, around 300 million years ago. Fossilised remains have been found measuring 1 to 2.5 metres; the ARC team ran into a particularly huge specimen that was at least 6 metres long and a lot more aggressive than they expected. Arthropleura lives in the wet swamps, feeding on plant matter like bark, as well as small vermin and whatever carrion it could find. The creatures are amphibious, capable of breathing under water and swimming with great speed. They have no known predators, making them over-confident and aggressive hunters—even though they feed primarily on plant matter, their jaws are strong enough to snap your leg in two.

Awareness 4	Coordination 4	Ingenuity 1
Presence 3	Resolve 4	Strength 5

Speed: Fast Size: Big

Maximum Threat: 8

Threshold: 2 (Stalk if possible, otherwise Attack)

Traits

- **Bite:** The Arthropleura is more used to eating small vermin and plants, but it can still deliver a nasty bite for Strength + 1 damage (3/6/9).
- **Fear Factor 2:** +4 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.
- **Crawler:** Arthropleura can crawl up walls and along ceilings.

Threat Powers

- **Venomous Jaws (2 Threat):** If the Arthropleura hits with a Bite attack, it injects venom into the victim. The poison does 4 damage, with a Difficulty of 21 to resist.
- **Hard Target (2 Threat):** Arthropleura are long and sinuous and hard to target; by spending two Threat, the creature automatically reduces one Ranged attack to a normal Failure.
- **Stalk (1 Threat):** It's crawling around here somewhere—the characters can hear its many, many legs—but they can't see it. The Arthropleura may make a Coordination + Subterfuge roll, opposed by the characters' Awareness + Ingenuity, to stay hidden while it moves; if it stays hidden, it gains 1 - 6 Threat. It can only Stalk if the characters do not know exactly where it is.
- **Slither Away (2 Threat):** The insect can crawl through small spaces and burrow into soft ground; if there's anywhere for the Arthropleura to slither away, it can leave a fight at the cost of 2 Threat.

Skills: Athletics 3 (Squeezing 5), Fighting 3, Subterfuge 3 (Hiding 5), Survival 4

CAVE BEAR

(Ursus spelaeus)

Home Period: Pleistocene

The cave bears of the Ice Age are bigger than most modern-day bears. They make their homes primarily in caves to shelter from the cold; some caves

contain the remains of hundreds of such animals. They are omnivores, subsisting primarily on plants and roots, but capable of eating meat. When roused, they are fearsome predators, worshipped as fearsome animal gods by the primitive Neanderthals.

Awareness 3 Coordination 3 Ingenuity 1

Presence 5 Resolve 4 Strength 7

Speed: Average Size: Big

Maximum Threat: 10

Threshold: 5 (1-5 Attack, 6 Flee)

Traits

- **Swipe:** A swipe from the bear's massive paw does Strength +2 damage (5/9/14).
- **Fear Factor 2:** +4 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.
- **Armour 3:** Its thick fur gives it protection.
- **Hibernates:** During the winter, the bear drops to Slow speed, but its maximum Threat rises to 12 and its Threshold drops to 4.

Threat Powers

- **Bear Hug (4 Threat):** The bear grabs at a victim. If it hits with this attack, it does Strength damage every round (4/7/11) until the victim escapes the bear hug by beating the bear in a Strength + Athletics contest.
- **Roar:** When the bear makes a display of aggression, it gains 2 extra Threat on top of what it would normally get from a display.

Skills: Athletics 3 (Wrestling 5), Fighting 3, Survival 4

CESTOID PARASITE

(Unknown)

Home Period: Unknown

CUTTER "It's destroyed the internal organs and attacked the central nervous system."

LESTER "I thought the trick of being a good parasite was to live off the host creature without killing it?"

CUTTER "This one obviously doesn't believe in compromise."

Episode 1.4

The origin of these parasites is a mystery—the ARC team first encountered them when a parasite-infected dodo came through a portal, but there is no evidence of such parasites being native to Mauritius. It is more likely that the parasites came through another Anomaly from some other period in Earth's past or future.

The parasite is a relative of the tapeworm. Immature, newly-hatched parasites are only a few centimetres long, but once inside a host's body, the parasite rapidly grows to nearly half a metre in length. The parasite alters the host's behaviour, making him more aggressive and paranoid. It also feeds off the host's muscle and fat reserves to give it the resources to create more eggs. Once it is ready to reproduce—a process that takes only a few hours—the parasite drives the host to attack other animals. The immature parasites exit through the mouth of the original host and enter a new host via open wounds. The original host dies shortly after this attack, along with the parent parasite. The organism's brief life is governed entirely by the desire to reproduce.

Parasites can live outside a host only for a short time. The statistics below are for a parasite encountered outside a host.

Awareness 1 Coordination 3 Ingenuity 1

Presence 2 Resolve 4 Strength 1

Speed: Average Size: Tiny

Maximum Threat: 0

Threshold: 0 (Always attack)

Traits:

- **Bite:** If the parasite successfully bites, it inflicts Strength+1 damage and enters the host.

Skills: Athletics 2, Fighting 2, Survival 1

Infected Creatures

Creatures who are carrying a parasite are affected by the creature's presence. Apply the Attribute and Skill changes in the description below to the creature's (or character's!) usual characteristics. These changes can bring a human character above the normal limits for human attributes.

If a human is infected by a parasite, he's almost certainly doomed. There is an incubation period of a few hours during which the parasite is still growing and has not reached reproductive maturity; if removed during this time, the host survives. After that, it's a death sentence. A merciful GM might allow a player character to spend Story Points to fight off parasitical infection.

Awareness -1 Coordination +2 Ingenuity -1

Presence -2 Resolve +2 Strength +2

Speed: Unchanged Size: Unchanged

Maximum Threat: +6

Threshold: -2 (Always attack)

Traits

- **Bite:** The creature uses its normal attacks, but will also try to bite its victims. If it successfully bites, then it injects immature parasites into the victim. Creatures without a listed Bite damage do Strength/3 damage when biting.
- **Light Sensitive:** Parasite hosts can't stand bright lights, and have a -2 penalty to all Skill rolls when exposed to strong daylight or powerful artificial lighting.
- **Dying:** The host suffers from painful headaches and a fever as the parasite wreaks havoc on his internal systems. The host dies after the parasite successfully reproduces, or after a few days, whichever comes first.
- **Aggressive:** The host's Threshold is reduced by 2.

COELUROSAURAVUS

(Hollow Lizard Grandfather)

Home Period: Permian

Coelurosauravus is a reptile that lived in the Permian era. They live in the trees, clinging to the branches with their sharp curved claws. The small creatures are the earliest known flying reptiles, predating the pterosaurs by millions of years. Coelurosauravus flies (or at least glides enthusiastically) using 'wings' that are actually extensions of its ribcage. The creatures are inquisitive and friendly. Their diet is primarily insects, but they also eat carrion, plant matter, Abby's leftovers and whatever Connor forgets to put back into the fridge when he's done.

Awareness 3 Coordination 4 Ingenuity 2

Presence 2 Resolve 2 Strength 1

Speed: Fast Size: Small

Maximum Threat: 4

Threshold: 2
(Roll 1 die: 1-2: Hide, 3-5: Fly away, 6: Attack)

Traits

- **Sharp Teeth:** A Coelurosauravus bite inflicts Strength +1 (1/2/3) damage.

Threat Powers

- **Glider (1 Threat):** A Coelurosauravus can glide with style, flying with agility over short distances. While flying, it has a +2 bonus to Coordination for dodging attacks.
- **Wriggle Free (1 Threat):** A Coelurosauravus gets a +4 bonus to Coordination for one round for the purposes of breaking free of restraints only.

Skills: Athletics 3 (Flying 5, Climbing 5), Fighting 2, Subterfuge 2, Survival 3

COMPSOGNATHUS

(Pretty Jaw)

Home Era: Jurassic

Compsognathus is a small Theropod dinosaur around the size of a turkey. The creatures are fast-moving predators, chasing down lizards and other small prey. They use their tails as counterweights when running, and the distinctive swish of the dinosaur's tail as it banks at speed is instantly recognisable. *Compsognathus* is one of the most common dinosaurs; thousands of specimens scurry through the undergrowth of Jurassic jungles.

Awareness 3 Coordination 4
Ingenuity 1

Presence 2 Resolve 1
Strength 1

Speed: Fast Size: Small

Maximum Threat: 4

Threshold: 2 (1-4 Flee, 5-6 Attack)

Traits

- **Bite:** A Compsognathus deals Strength + 1 damage (1/ 2/ 3) with a bite.
- **Burst of Speed (1 Threat):** The Compsognathus sprints, getting a +4 bonus to any Athletics checks.

Skills: Athletics 4, Fighting 2, Subterfuge 3, Survival 2

DEINONYCHUS

(Terrible Claw)

Home Period: Cretaceous

CUTTER "Look at it. The perfect killing machine. In a fair fight we mammals wouldn't stand a chance."

STEPHEN "Speaking as a mammal I'm all in favour of cheating."

- Episode 2.1

These small dinosaurs are better known in the popular imagination as raptors. They are fast-moving predators. Their name *'terrible claw'* refers to the sickle-shaped claw on each foot. While these claws can be used to stab prey, they are more often used for climbing and for clinging onto larger creatures. Deinonychus prey on larger herbivores like Tenontosaurus; the raptors leap onto their prey and hold on with their claws, while biting and tearing with their incredibly powerful jaws.

Raptors have a long tail, used for balance when running and jumping. They can climb trees or other obstacles with their claws. They have a very keen sense of smell, but their vision is optimised for spotting moving prey, so they tend to ignore stationary objects that do not smell like food.

They hunt in packs, searching for carrion or vulnerable prey. They are intelligent enough to use quite clever tactics, and have surprisingly dextrous hands which can pick up items or examine objects of curiosity. When not hunting, Deinonychus are inquisitive creatures, eager to push the boundaries of their territory.

PRIMEVAL

Awareness 4 Coordination 4 Ingenuity 2

Presence 3 Resolve 4 Strength 7

Speed: Fast Size: Average

Maximum Threat: 8

Threshold: 4 (Always attack)

Traits

- **Bite:** The terrible bite of a raptor does Strength +2 damage (5/9/13).
- **Claw:** Raptor claws are usually used only for climbing and holding prey, but they can disembowel a human. The claws inflict Strength -1 damage (4/6/9).
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.

Threat Powers

- **Leaping Attack (2 Threat):** The Deinonychus jumps onto an enemy and clings on with its claws. The Deinonychus must make a successful Fighting attack to grab on, and inflicts claw damage in the first round it hits. In every subsequent round, it automatically inflicts the lower end of its claw damage on the victim, and gets to make a bite attack too. The raptor's victim suffers a -4 penalty to all actions while the monster's clinging to him. Knocking the raptor off requires a successful Fighting or Athletics contest.
- **Snap! (2 Threat):** The raptor makes an extra Bite attack this round. This can be used in addition to its normal action.
- **Threat Display:** Deinonychus have a vividly coloured crest that is used in mating displays. If the raptor raises its crest, this counts as a display of aggression (see page 174) that generates 2 extra Threat, but will attack anything that it mistakes for a rival. Anything roughly the same size and colour as the raptor (like an unfortunate vending machine, or a human wearing a matching-colour jacket) is a valid target. Raising its crest is an action for the raptor.
- **Scent (1 Threat):** Flaring its nostrils, the raptor sniffs the air. It gets a +4 bonus to its Awareness when searching for prey this round.

Skills: Athletics 3 (Climbing 5, Jumping 5), Fighting 4, Survival 3

DIICTODON

(Two Weasel Toothed)

Home Period: Permian

MELANIE "It went through that hole in the wall there."

CONNOR "What did?"

MELANIE "A ratty, chipmunk, beaver kind of thing."

CONNOR "That narrows it down."

- Episode 3.3

Diictodons are small lizards with oversized heads, most of which seems to be jaw. They live in the latter states of the Permian. Diictodons are herbivores, who use their powerful bite to chew through roots and other tough plant matter. Their jaws are strong enough to break through stone and metal. They dig burrows for shelter from the heat of the sun and to hide from predators. Diictodons are highly gregarious, living in large colonies consisting of hundreds of individuals, but each Diictodon has its own individual burrow. Diictodon colonies are easily spotted by the hundreds of small holes dotting the landscape.

Awareness 4 Coordination 3 Ingenuity 1

Presence 2 Resolve 1 Strength 2

Speed: Average Size: Small

Maximum Threat: 3

Threshold: 2 (Roll 1 die: 1-5: Run away and hide, 6: Attack)

Traits

- **Bite:** Diictodons have a very nasty bite for their size that inflicts Strength +1 damage (1/ 3/ 5).
- **Munch:** With their powerful jaws, Diictodons can chew almost anything—electrical wiring, dinner jackets, expensive equipment, car tyres... anything important left within reach of a Diictodon is likely to be chewed to pieces.

Threat Powers

- **Chew Through Armour (1 Threat):** Diictodons have a strong bite that can chew through gloves and other protective coverings. If this ability is activated, the Diictodon's Bite attack ignores up to three points of armour.
- **Burrow (1 Threat):** Diictodons can swiftly burrow into sand, loose ground, or even drywall. Spending Threat lets the Diictodon dig a hole big enough to hide inside in one round.

Skills: Athletics 3, Fighting 2, Subterfuge 3 (Hiding 5), Survival 2

DODO

(Raphus cucullatus)

Home Period: Holocene

Not *everything* that comes through an Anomaly wants to kill you. You might, for example, meet a harmless dodo. The dodo is a flightless bird, standing about a metre tall, that thrived on the isolated island of Mauritius until humans settled there, whereupon the dodo rapidly went extinct. The creatures had no predators on the island and hence had no fear of humans or other creatures. The dodo was rapidly hunted to extinction by humans and the other predators they brought with them, such as dogs. Today, it is a byword for extinction.

Awareness 2 Coordination 2 Ingenuity 1

Presence 2 Resolve 2 Strength 2

Speed: Average Size: Small

Maximum Threat: 3

Threshold: 3 (Always flee)

Traits

- **Peck:** A dodo's beak does Strength + 0 damage (1/2/3).

Skills: Athletics 1, Fighting 1, Survival 1

DRACOREX

(Dragon King)

Home Period: Late Cretaceous

Dracorex Hogwartsia, to give it its full Latin name, is a bipedal herbivore with a bony, spiky skull and a back lined with small horns. It stands about two metres tall, is three metres long from bony snout to the tip of its tail, and bears an astonishing resemblance to the common depiction of a mythical dragon.

Dracorex's wide, flat teeth are adapted for chewing plant matter, not devouring maidens, but if it lowers its head and charges, it can slam into a foe with enough force to crush someone's ribcage.

Awareness 3 Coordination 2 Ingenuity 1

Presence 4 Resolve 3 Strength 7

Speed: Average Size: Big

Maximum Threat: 8

Threshold: 4
(1-2: Flee, 3-6 Headbutt if possible, otherwise claw)

Traits

- **Claw:** Dracorex's claws do Strength damage (4/7/11).
- **Armour 3:** Reduce all damage suffered by 3.
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.

Threat Powers

- **Headbutt (2 Threat):** The Dracorex slams its bony head into its enemy, driving its spikes in deep. This attack does Strength +1 damage (4/8/12) and knocks the target prone.
- **Charge (2 Threat):** If a Dracorex has enough space to lower its head and charge, it can do an especially damaging headbutt to anyone unfortunate enough to be standing in the way, hitting for Strength +3 damage (5/10/15).

Skills: Athletics 3, Fighting 2, Survival 3

EMBOLOTHERIUM

(Battering Beast)

Home Period: Eocene

CONNOR "Embolotherium. Prehistoric rhinos. Peaceful grazers..."

SARAH "Peaceful? You sure about that?"

CONNOR "Yes. Well, as sure as anyone can be on the basis of a fossilised tooth."

- Episode 3.9

The hairy, rhino-like *Embolotherium* is actually more closely related to the horse, but between their huge size, toed feet and the horn-like growth on the front of the skull, an observer could be forgiven for mistaking the creatures for woolly rhinos. Embolotherium appears to have a ramming horn, but this growth is hollow and is used for signalling over long distances. They have a strong herd instinct, and always prefer to stick together for protection.

Awareness 2 Coordination 2 Ingenuity 1

Presence 4 Resolve 3 Strength 12

Speed: Average Size: Huge

Maximum Threat: 10

Threshold: 5 (1-2: Flee, 3-6 Ram)

Traits

- **Armour 4:** Reduce all damage suffered by 4.

Threat Powers

- **Sound the Alarm (2 Threat):** The creature makes a loud lowing noise through its nose. All other Embolotheriums within earshot gain 1 - 6 Threat.
- **Ram (2 Threat):** The Embolotherium headbutts a single foe, hitting for Strength damage (6/12/18).
- **Trample (3 Threat):** The Embolotherium walks over smaller creatures. It inflicts Strength +2 (7/14/21) damage on all creatures that it runs over. Characters can dodge a trample attack with a successful Coordination + Athletics reaction.

Skills: Athletics 3, Fighting 2, Survival 3

FOG WORMS

(Unknown)

Home Era: Precambrian

"It must be from even further back than I thought. Proterozoic, probably. The oxygen in our atmosphere is like poison to it. It can't breathe outside the fog."

-Episode 2.2

The Fog Worms come from very, very far back in Earth's history, before the 'oxygen catastrophe'. They evolved in a hot, sulphur-heavy soup of toxic gases, and cannot survive in our atmosphere. However, as gases and liquids can pass through an Anomaly, the worms can bring their own atmosphere with them when they time travel. The first time the ARC team encountered these worms, the upper floors of a London office building were partially engulfed in waist-high yellow fog.

The worms resemble huge sea cucumbers, averaging two metres in length. They have no eyes, but can perceive vibrations and changes in air pressure accurately enough to spit a sticky black goo at their prey. Once this sticky slime incapacitates the victim, the worms can feast with their toothy extensible proboscises.

The worms are vulnerable to changes in both atmosphere and temperature. If their protective layer of Precambrian fog is removed, they drown on the thin, oxygen-rich air of the present day. If the temperature increases, the worms react by reproducing through their uniquely disgusting method. The body of the parent worm swells ups and explodes violently, showering everyone around it with juvenile parasitical worms.

Awareness 3	Coordination 2	Ingenuity 1
Presence 2	Resolve 4	Strength 5

Speed: Slow Size: Average

Maximum Threat: 6

Threshold: 1 (Always attack)

Traits

- **Bite:** The worm's tooth mouth does Strength + 1 damage (3/6/9).
- **Reproductive Explosion:** If the worm's exposed to a high temperature, it gains 1 Threat every round until it reaches its Maximum Threat, whereupon it explodes. Everyone nearby gets showered in worm bits, including 1 - 6 larvae each. These larvae burrow into the host's exposed flesh, doing one point of damage each per round until removed.
- **Aggressive:** The creature's Threat Threshold is reduced.

Threat Powers

- **Spit Slime (1 Threat):** The Fog Worm makes a Coordination + Marksman attack; if it hits, the target takes 2/4/6 damage to his Coordination or Awareness.
- **Extend Teeth (2 Threat):** The worm shoots out a nasty proboscis, attacking for Strength + 3 damage (4/8/12) with a +2 bonus to the attack.

Skills: Athletics 2, Fighting 3, Marksman 3, Survival 2.

GIGANOTOSAURUS

(Giant Southern Lizard)

Home Period: Late Cretaceous

CONNOR "Can you describe the creature?"

MICK "Big."

KAVANAGH "Very big. Huge."

CONNOR "I was hoping for a little more detail."

- Episode 3.4

Half a ton heavier, several metres taller and with even more jaw strength, *Giganotosaurus* is possibly even more dangerous than its better known *Tyrannosaurus* cousin (see page 200). Its brain, though, is only half the size of that of a T-Rex, implying that the Gigantosaurus is an intellectual lightweight.

The Giganotosaurus has larger and stronger forearms than most Theropod dinosaurs, but its primary weapon remains its mighty teeth. Giganotosaurus preys on hundred-ton Titanosaurus herbivores, although it is possible that it is more of a scavenger than a killer. Giganotosaurus tracks have been found in groups, implying they sometimes moved in packs—as if one wasn't dangerous enough...

Awareness 3	Coordination 2	Ingenuity 1
Presence 4	Resolve 4	Strength 16

Speed: Average Size: Huge

Maximum Threat: 20

Threshold: 8 (Always attacks)

Traits

- **Bite:** The Giganotosaurus's huge jaws do Strength + 4 damage (10/20/30).
- **Stomp:** If the dinosaur stomps on you, it hits for Strength damage (8/16/24).
- **Fear Factor 2:** +4 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.
- **Armour 4:** Reduce all damage taken by 4.
- **Aggressive:** Reduced Threat Threshold—the G-Rex's Threshold is lower than normal.
- **Not That Bright:** If the G-Rex is distracted by something like a loud noise or flashing lights, it may go after that instead of attacking. The G-Rex can ignore a distraction by paying 2 Threat.

Threat Powers

- **Snap! (2 Threat):** The creature makes a Bite attack. It can use this ability in addition to another attack.
- **Big But Fast (2 Threat):** The Giganotosaurus is a Fast Creature for the rest of this round. It can use this ability in addition to another attack.
- **Tail Swipe (2 Threat):** The G-Rex makes an attack that inflicts ½ Strength (4/8/12) damage, but can attack any number of targets as long as they're all within a few metres of each other. Anyone hit by the tail swipe is knocked over.
- **Roar:** When the G-Rex makes an aggressive display, it gains 2 extra Threat.

Skills: Athletics 4 (Rending 6), Fighting 3, Survival 4

GORGONOPSID

(Gorgon Face)

Home Period: Permian

"If we're talking Permian, this little charmer is the prime suspect. The Gorgonopsid. One of the most lethal predators ever known. Stupid and bad-tempered and a compact killing machine of incredible power. If it's still out there, you have to find it. Fast."

The 'wolves of the Permian', Gorgonopsids are savage predators with sabre-like fangs—in fact, they are the first species known to possess such lethal sabre teeth. Different sub-species of Gorgonopsids were found across the globe. They hunt by stalking their prey until an opportunity arises, then chasing it down with a vicious charge. Gorgonopsids are extremely aggressive and brutal predators, who use their long teeth and claws to rend their prey apart.

Gorgonopsids usually hunt solitarily, but form small packs to bring down larger prey. They detect prey primarily by scent.

Awareness 2	Coordination 3	Ingenuity 1
Presence 5	Resolve 6	Strength 12

Speed: Fast Size: Huge

Maximum Threat: 12

Threshold: 4
(Roll 1 die: 1-4: Attack 5-6: Charge if possible)

Traits

- **Bite:** The Gorgonopsid's bite does Strength +2 damage (7/14/21).
- **Fear Factor 2:** +4 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.
- **Armour 3:** Reduce all damage suffered by 3.
- **Aggressive:** Threat Threshold is reduced by 2.
- **Stalking Predator:** The Gorgonopsid gains 3 Threat for every creature frozen in terror or fleeing from fear.

Threat Powers

- **Tearing Bite (2 Threat):** The creature's attack deals Strength +2 damage (7/14/21). Worse, the wound continues to bleed, causing the victim to suffer 1/2/3 damage each round until the creature dies or the wound is treated.
- **Charge (3 Threat):** The Gorgonopsid charges, trampling anyone and anything in its path, then grabs one victim and runs off. It makes one attack on everyone it runs over; if it hits, it inflicts Strength damage on most of them, and Strength +4 (8/16/24) damage on the unfortunate victim who gets carried off.

Skills: Athletics 3 (Rending 5), Fighting 4, Survival 4

HESPERORNIS

(Great Bird)

Home Period: Cretaceous

"Hesperornis. Scary up close but cumbersome and very, very stupid."

Hesperornis is an early aquatic bird that existed during the late Cretaceous. The creatures are ungainly on land and are unable to fly, but they are extremely agile and swift swimmers. Their beaks contain a row of sharp teeth, used to hold the fish that form their primary diet. Their strong beaks allow them to feed on molluscs and crustaceans as well as fish and insects.

On land, they can stand erect for only brief periods, so their primary mode of locomotion is sliding on their bellies like a penguin. They are at home on rocky coasts and beaches.

They don't usually prey on human-sized creatures, but the birds are vicious if cornered or provoked. Their beaks and teeth are deadly when the bird puts its full force into an attack.

Awareness 4	Coordination 1/4*	Ingenuity 1
Presence 2	Resolve 2	Strength 6

Speed: Average Size: Average

Maximum Threat: 6

Threshold: 3 (1-4: Swim away, 5-6 Attack)

**Depending on Land/Sea*

Traits

- **Beak:** A Hesperornis attacks by stabbing and biting with its toothed beak for Strength +2 damage (4/8/12).

Threat Powers

- **Piercing Attack (2 Threat):** The Hesperornis stabs with its beak. This attack ignores up to 5 points of armour and inflicts Strength +2 damage (4/8/12).

Skills: Athletics 3 (Swimming 5), Fighting 3, Survival 2

HOMINIDS

(Australopithecus afarensis)

Home Period: Pliocene

These are our ancestors. *Australopithecus afarensis* lived in Africa around three million years ago. They were one of the first primates to walk upright.

Their brains are still comparatively small and undeveloped, but their upright gait frees their hands to hold tools and weapons, and those tools will transform their descendants into the human race. Australopithecus is believed to have used primitive stone tools even at this early stage, like sharpened rocks for cutting meat and breaking bones.

Awareness 3 Coordination 3 Ingenuity 2

Presence 2 Resolve 2 Strength 5

Speed: Average Size: Average

Maximum Threat: 6

Threshold: 4 (1-4: Retreat, 5-6 Attack)

Traits

- **Punch, Claw and Bite:** Hominids attack by clawing and biting their enemies. This does Strength damage (3/5/8). Some hominids carry stone clubs for Strength +1 damage (3/6/9).

Skills: Athletics 3, Craft 1, Fighting 3, Survival 3

MAMMOTH

(Mammothus Columbi)

Home Period: Pleistocene

CUTTER "A Colombian Mammoth."

LESTER "The flavour is immaterial."

LEEK "The Colombian was a hairless species, sir."

LESTER "I don't care if it shaved its legs and got a bikini wax. It's on a motorway in broad daylight."

Episode 2.6

The last known Columbian Mammoth (before the one that strolled out of an Anomaly on the M25) died in North America around 7,500 years ago. This is one of the largest species of Mammoth, standing four metres tall and weighing up to 10 tons. The Mammoth's most distinctive quality, other than its sheer size, is its huge tusks. These spiralled tusks are two or more metres long, making them formidable defensive weapons. The Mammoth also possesses a long and agile trunk which it uses to shovel food into its mouth—a typical Mammoth consumes more than 120 kilograms of food every day.

Awareness 3 Coordination 3 Ingenuity 2

Presence 5 Resolve 5 Strength 16

Speed: Average Size: Huge

Maximum Threat: 12

Threshold: 8 (1-2 Attack, 3-6 Gore)

Traits

- **Bash:** Swinging its tusks, the Mammoth can swat smaller creatures for Strength+2 damage (9/18/27).
- **Armour 4:** Reduce all damage by 4.
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.
- **Passive:** The Mammoth's Threshold is 2 higher than normal.

Threat Powers

- **Gore (4 Threat):** The Mammoth can impale enemies with its tusks. A gore attack does Strength + 2 damage (9/18/27) if it hits, and is Fast.
- **Rear and Pound (4 Threat):** The Mammoth rears back on its hind legs and then brings its forelegs smashing down with its full weight behind them. This attack has a -4 penalty to hit, but inflicts Strength+6 damage (11/22/33!).
- **Trample (3 Threat):** The Mammoth walks over smaller creatures. It inflicts Strength damage (8/16/24) on all creatures that it runs over. Characters can dodge a trample attack with a successful Coordination + Athletics.

Skills: Athletics 3, Fighting 3, Survival 4

MEGARACHNID

(Giant Spider)

Home Period: Carboniferous

Technically, these creatures are *Mesothelae*, but 'big giant spider' is more descriptive. They are a primitive order of spiders, measuring almost a metre across. Unlike modern

spiders, they lack venomous bites or spinnerets, so they cannot make webs. They do have huge jaws to bite their prey, and hunt by pursuing or ambushing smaller creatures. Despite their horrific appearance and alarming size, a lone Megarachnid poses little danger to a grown human.

Of course, you might not meet a lone Megarachnid. The creatures come in Swarms of hundreds of creatures!

Awareness 3 Coordination 3 Ingenuity 1

Presence 2 Resolve 1 Strength 1

Speed: Fast Size: Small

Maximum Threat: 4 for a lone Megarachnid, 12 for a Swarm

Threshold: 2 (Lone Megarachnid: 1-5: Hide, 6: Attack. Megarachnid Swarm: Always attack)

Traits

- **Bite:** A Megarachnid deals Strength + 1 (1/2/3) damage with a bite.
- **Swarm:** If there are lots of Megarachnids, they can be treated as a Swarm (see page 172).
- **Crawler:** Megarachnids can crawl on walls and ceilings.
- **Scared of the Light:** Megarachnids lose 1 Threat per round in very bright light.
- **Death from Above (1 Threat):** If a Megarachnid drops down on a foe from above, it gets a +(1 - 6) bonus to its attack roll.
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster
- **Lots of Spiders (Swarm Only):** If the creatures Swarm, their Threat increases by 1 - 6 per round to a maximum of 12.

Skills: Athletics 3 (Climbing 5), Fighting 2, Subterfuge 3 (Hiding 5), Survival 2

MEGATHERIUM

(Great Beast)

Home Period: Pliocene

Megatherium is a sloth the size of an elephant. The huge monster ambles along through the jungles of what will become Central and South America, secure in the knowledge that it has no natural predators. Megatherium's primary diet consists of leaves—by digging its claws into a tree trunk, it can pull itself upright and stand nearly six metres tall. It also forages for nuts and other plant matter, and some believe it is even an omnivore, capable of eating meat. The sloth is too slow to catch prey, but its sheer size and strength means it can drive away predators and scavenge kills from others.

Awareness 2 Coordination 2 Ingenuity 1

Presence 4 Resolve 4 Strength 14

Speed: Slow Size: Huge

Maximum Threat: 16

Threshold: 10 (1-5 Attacks, 6 Flees)

Traits

- **Swipe:** A claw attack from a Megatherium does Strength + 2 damage (8/16/24).
- **Fear Factor 2:** +4 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.
- **Armour 3:** Reduce all damage suffered by 3.

Threat Powers

- **Loom (2 Threat):** The sloth rears up on its hind legs, giving it greater reach. For the rest of the Action Round, it counts as an Average-speed creature and has a +2 bonus to its Coordination.
- **Rend (3 Threat):** If the sloth hits with a claw attack while looming, it may immediately make a second claw attack on the same target. A maximum of two claw attacks can be made in a single round.
- **Swat (2 Threat):** The sloth bats an annoying animal away. This attack inflicts ½ Strength damage (4/8/12), but sends the victim flying. It can only be used on Average or smaller creatures, but the sloth can make as many Swat attacks as it can pay for.

Skills: Athletics 3 (Rending 5), Fighting 3, Survival 3

MOSASAUR

(Meuse River Lizard)

Home Period: Cretaceous

"Mosasaur. Cretaceous era marine predator. Anything from two to twenty metres in length and two tons in weight, extinct sixty five million years ago..."

Mosasaurs are aquatic predators who live in the warm, shallow waters of the Cretaceous period. They are closely related to snakes, and resemble a cross between a huge shark and a conger eel. The first—and only—sight most prey will have of a Mosasaur is of its huge jaws snapping at them as it explodes out of the water. Mosasaurs often lurk near watering holes or on the shoreline, hoping to ambush some unwary land creature when it lowers its guard to drink. Mosasaurs vary greatly in size, growing larger and larger over the course of their long lives. The average Mosasaur was 10-12 metres in length, but bigger examples have been found in the fossil record.

As the ARC team discovered, if a Mosasaur cannot digest the entirety of its prey, it vomits up a bolus—a regurgitated mass of flesh and bone, containing whatever the creature's stomach cannot deal with—and moves on. The bolus is then devoured by smaller scavengers over time.

Mosasaurs have nostrils instead of gills, and need to

surface to breathe, just like whales.

Awareness 2 Coordination 1/3* Ingenuity 1

Presence 3 Resolve 3 Strength 14

Speed: Average Size: Huge

Maximum Threat: 16

Threshold: 6 (1-3: Swim away, 4-6 Attack)

**Land/Sea*

Traits

- **Bite:** You're not walking away from a Mosasaur bite, which does Strength +2 (8/16/24) damage.
- **Fear Factor 2:** +4 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.
- **Armour 3:** Damage is reduced by 3.
- **Aquatic:** Movement is reduced to 1 on land.
- **Blood in the Water:** If there is a bleeding creature or fresh blood in the water, the Mosasaur gains 2 Threat per round.

Threat Powers

- **Massive Leap (4 Threat):** Mosasaurs are capable of sudden bursts of immense speed, exploding out of the water to bite prey, then sliding back down into the sea. The massive leap attack allows the Mosasaur to attack characters who aren't in the water, but are close enough to the shoreline to be reached by the monster. This attack happens at Fast speed, so it goes before Average-speed characters.
- **Catch (2 Threat):** If the Mosasaur hits a creature with a Bite attack, it can drag them back into the water with it. This pits the Mosasaur's Strength + Athletics against the Strength + Athletics of the target. If the Mosasaur wins, the victim is pulled into the water.
- **Boatsmasher (8 Threat):** The Mosasaur slams its huge weight into a boat, rocking it. The boat must be roughly equal in size to the Mosasaur (so, it can smash a dingy or a rowboat, but not a battleship or a submarine). The boat takes 24 damage, and anyone on board must make a Coordination + Athletics test against Difficulty 24 or be knocked over. Anyone near the sides of the boat falls overboard.

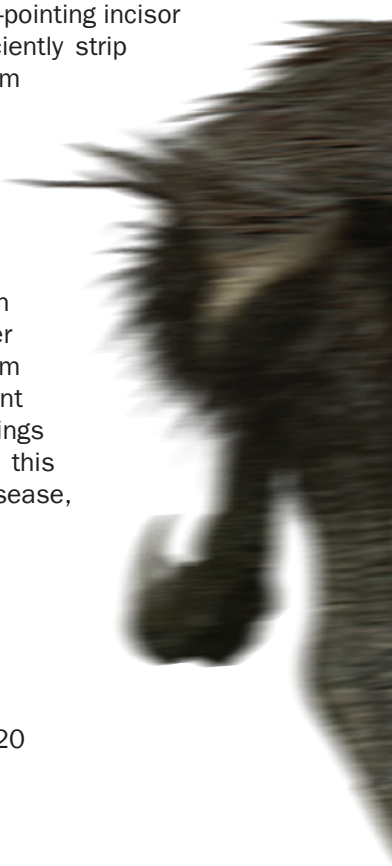
Skills: Athletics 4 (Swimming 6), Fighting 4, Subterfuge 2, Survival 3

PARACERATHERIUM

(Near Horn Animal)

Home Period: Oligocene

These huge creatures are the largest land mammals ever to live. The largest Paraceratherium specimens found were twelve metres long and massively built, weighing nearly three times as much as an African bull elephant. Paraceratherium's name—'*near horn animal*'—comes from its resemblance to a rhinoceros, but it lacks a horn. Instead, it possesses twin downward-pointing incisor teeth that it uses to efficiently strip leaves and branches from trees. Paraceratherium herds consume tons of plant matter every day, and so roam constantly from one section of woodland to the next in search of food. The sheer size of the Paraceratherium means it has no significant predators—the only things that can bring down this prehistoric titan are disease, starvation and old age.



Awareness 2
Coordination 2
Ingenuity 1

Presence 3
Resolve 4 Strength 20

Speed: Slow
Size: Colossal

Maximum Threat: 12

Threshold: 8 (1-4 Attack, 5-6 Flee)

Traits

- **Fear Factor 1:** +2 to attempts to terrify other creatures.
- **Armour 6:** Reduce all damage suffered by 6.

Threat Powers

- **Rear and Pound (4 Threat):** The monster rears back on its hind legs and then brings its forelegs smashing down with its full weight behind them. This attack has a -4 penalty to hit, but inflicts Strength+6 damage (13/26/39!).
- **Trample (3 Threat):** The creature walks over smaller creatures. It inflicts Strength damage (10/20/30) on all creatures that it runs over. Characters can dodge a trample attack with a successful Coordination + Athletics roll.

Skills: Athletics 2, Fighting 2, Survival 3

PHORUSRHACID

(Rag-Thief)

Home Period: Miocene

Commonly known as 'Terror Birds', Phorusrhacids were the dominant predators in South America during much of the Cenozoic era. These ferocious avians stand three metres tall on their long, nimble legs. They are flightless, but are capable of running with tremendous speeds of up to fifty kilometres an hour. Once a Phorusrhacid catches its prey—and with that running speed, very few creatures can escape a pursuing Terror Bird—it pins it with meat-hook claws and slam its beak into the victim's skull, punching through flesh and bone to destroy the brain.

Terror Birds are extremely aggressive, attacking on sight. They have no fear of humans, mistaking us for the monkeys they feed upon in the jungle. Phorusrhacid is primarily carnivorous, but also scavenges for fruits, nuts and roots to supplement its diet.

Awareness 4	Coordination 4	Ingenuity 1
Presence 4	Resolve 6	Strength 9

Speed: Fast Size: Big

Maximum Threat: 12

Threshold: 4 (Always attack)

Traits

- **Claw:** A slash from a Terror Bird's claw does Strength +1 damage (5/10/15).
- **Aggressive:** Threat Threshold is reduced by 2.

Threat Powers

- **Beak Slash (2 Threat):** A solid peck or bite from the Phorusrhacid's wicked beak does Strength+3 damage (6/12/18).
- **Pin (1 Threat):** Instead of clawing an enemy, the Terror Bird can pin it down with a foot instead. Only creatures smaller than the Phorusrhacid can be pinned. If the pin attack hits, then the victim can't move until the bird lets him go or he wins a Strength + Athletics contest against the bird.
- **Head-Crack (2 Threat):** This attack can only be used on creatures pinned by the Terror Bird; the bird drives its beak into the victim's brain, dealing Strength +6 damage (8/15/23).
- **Burst of Speed (1 Threat):** The Terror Bird sprints, getting a +4 bonus to any Athletics checks.

Skills: Athletics 4 (Running 6), Fighting 4, Survival 3

PRISTICHAMPSUS

(Saw Crocodile)

Home Period: Eocene

"It's fast and strong, it switches from two legs to four – and it's obviously carnivorous. Search the databases, profile me some creatures..."

– *Episode 3.1*

Pristichampsus is a relative of the crocodile; with the extinction of the dinosaurs at the end of the Cretaceous, there was an opening for top predator, and Pristichampsus took that role in some regions. While it resembles a crocodile at first glance, Pristichampsus's feet are more like hooves and its limbs are more suited to running, suggesting it spends more of its time on land than in the water. It is even capable of rearing up on its hind legs and walking for short distances as a biped, to bite at tall creatures or to shake trees. Its primary weapon is a mouth full of serrated teeth, perfect for tearing flesh.

While it lived primarily during the Eocene, there was a long-standing Anomaly connecting the Eocene of 40 million years ago to Ancient Egypt; a few examples of Pristichampsus may have swum in the warm waters of the Nile and been worshipped as gods.

It is a single-minded predator, prone to focusing on one particular target and ignoring other prey unless somehow diverted from its hunt.

Awareness 3	Coordination 3/5*	Ingenuity 1
Presence 5	Resolve 5	Strength 10
Speed: Average	Size: Big	

* *Land /Sea*

Maximum Threat: 12

Threshold: 6 (Always attack)

Traits

- **Claw:** A slash from a Pristichampsus claw does Strength +2 damage (6/12/18).
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.
- **Armour 3:** Damage taken by the Pristichampsus is reduced by 3.

Threat Powers

- **Loom (1 Threat):** The creature rears up on its hind legs, towering over its victims. This counts as a display of aggression that generates 2 extra Threat.
- **Bite (2 Threat):** The Pristichampsus bites its victim; a bite does Strength + 4 damage (7/14/21).
- **Frenzy (4 Threat):** The Pristichampsus makes three bite attacks in a row.

Skills: Athletics 4 (Running 6, Swimming 6), Fighting 4, Survival 3

PTERANODON

(Toothless Wing)

Home Period: Late Cretaceous

"The Pteranodon was supposed to have eaten mainly fish and small reptiles. Probably just snacking until humans came along."

One of the largest Pterosaurs, *Pteranodon* has a wingspan of up to six metres. Huge flocks of these creatures soared through the skies of the Cretaceous period. They are among the most common flying reptiles in that era. Pteranodons have long, sharp beaks they use to scoop or spear prey. Their primary diet is fish and squid harvested from the surface of the ocean, but they also eat insects and small lizards or mammals.

Pteranodons, especially males, have a large reddish crest at the top of the skull, which is used partly as a rudder in flight, but mainly as a sexual display. If a Pteranodon is enthusiastically displaying its crest, then it sees you as a potential threat or rival (or a mate), and they are drawn to similarly-coloured objects.

Awareness 3	Coordination 2	Ingenuity 1
Presence 4	Resolve 3	Strength 8

Speed: Average Size: Big

Maximum Threat: 6

Threshold: 3 (1-3: Flee; 4-6: Swoop)

Traits

- **Bite:** A Pteranodon's beak does Strength –2 damage (3/6/9) on a successful hit. They rely on forward momentum (see Swoop, below) when fighting bigger creatures.
- **Flight:** Pteranodons can fly; they are not very agile flyers, but are capable of gliding immense distances.
- **Circle Threateningly:** A Pteranodon can gain Threat by circling over its prey and looking for an opening. It can use Coordination + Athletics instead of Presence + Resolve to build Threat as a display of aggression (see page 174).

Threat Powers

- **Swoop (3 Threat):** The Pteranodon swoops down on its prey. This attack has a +4 bonus to hit and does Strength +2 damage (5/10/15).

Skills: Athletics 4 (Flying 6), Fighting 2, Survival 3

SCUTOSAURUS

(Shield Reptile)

Home Period: Late Permian

CUTTER "Reptilian... four to five tonnes at least, large supratemporal bosses... huge osteoderms on its back. Must be some kind of Anapsid."

ABBY "A tortoise? You've got to be kidding."

Scutosaurus is a large reptile that lived towards the end of the Permian era. It is a herbivore, migrating across the arid landscape in search of plants. Scutosaurus travels in large herds which must keep moving constantly, as the ravenous reptiles can quickly denude an entire forest of vegetation. Scutosaurus is slow-moving and tires easily, but its heavy armour plating protects it from most predators.

Awareness 2	Coordination 2	Ingenuity 1
Presence 2	Resolve 3	Strength 10

Speed: Average Size: Big

Maximum Threat: 6

Threshold: 3 (1 – 4: Flee; 5 – 6: Trample)

Traits

- **Headbutt:** Scutosaurus attacks by slamming its bony head into enemies. Its headbutt attacks do Strength damage (5/10/15).
- **Heavily Armoured:** Scutosaurus has 5 points of Armour.

Threat Powers

- **Trample (3 Threat):** Scutosaurus attempts to use its massive bodyweight to crush enemies. This attack can only be used on creatures who are the same size or smaller than the Scutosaurus. It inflicts Strength damage (5/10/15) on all creatures that the Scutosaurus runs over. Characters can dodge a trample attack with a successful Coordination + Athletics reaction.
- **Bellow (2 Threat):** The Scutosaurus gains Fear Factor 2 for one round.

Skills: Athletics 3 (Brute Force 5), Fighting 2, Survival 3

SILURIAN SCORPION

(Unknown)

Home Period: Silurian

These creatures have left no trace in the fossil record; their closest known relative was the metre-long amphibious *Brontoscorpion*, but these Silurian scorpions are much bigger. Like their little cousin, they have both lungs and gills, allowing them to survive in or out of the water. The scorpions are too large and heavy to support themselves for long periods of time, so they must stay in the water or buried in the sands.

They 'swim' through the loose sands of the Silurian wastelands, tracking their prey by the vibrations it makes. When an unfortunate creature comes within reach of the scorpion, it explodes out of the ground, grabbing the victim with huge claws or lashing it with a poisoned stinger. When threatened, the scorpions can vanish underground in an instant, slithering into a burrow and escaping in search of easier prey.

The Silurian era was more than 415 million years ago; in this period, the only other creatures were fish, molluscs, squid, leeches and trilobites. The scorpions evolved in an era without any mammals or large land-dwelling creatures, so humans are completely beyond the scope of their instincts. They therefore have no fear of humans and are quick to attack.

Awareness 2	Coordination 3	Ingenuity 1
Presence 4	Resolve 4	Strength 8
Speed: Fast	Size: Big	

GIANT SCORPION

While in the Silurian, the team encountered an even *bigger* example of this species! This huge scorpion has the same Traits as its smaller relative, but slightly different attributes.

Awareness 2	Coordination 3	Ingenuity 1
Presence 5	Resolve 5	Strength 12

Speed: Fast **Size: Huge**

Maximum Threat: 16

Threshold: 6 (Always attack)

- **Claw: The scorpion's claws do Strength + 2 damage (7/14/21).**
- **Armour 4: The scorpion's armour is tougher than that of its smaller cousin.**
- **Fear Factor 2: +4 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.**

Maximum Threat: 12

Threshold: 6 (Always attack)

Traits

- **Claw:** The scorpions' claws do Strength + 2 damage (5/10/15).
- **Sense Vibrations:** The scorpion has a +4 bonus to Awareness when tracking prey that is walking on the surface of the sand.
- **Lurker:** The Silurian scorpion hunts by vibrations. If there's a lurking scorpion nearby, characters need to make a contested roll of Coordination + Subterfuge against the scorpion's Awareness + Survival. If there are several characters in a group, use the lowest result from among the characters' rolls. If the scorpion wins, it gains 1/2/4 Threat.
- **Armour 3:** Reduce all damage suffered by 3.
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.

Threat Powers

- **Grab (2 Threat):** A scorpion can grab an enemy with a claw instead of slashing at them. Grabbed characters can be dragged underground. Breaking free of a grab means overpowering the scorpion in a contest of Strength + Athletics.
- **Stinger (1 Threat):** A scorpion can make a stinger attack at the cost of 1 Threat in addition to another action. The stinger attack inflicts 1/2/3 damage, but injects poison that weakens the victim (Resist Difficulty 15, 2/4/6 damage, test every minute).
- **Vanish Underground (3 Threat):** The scorpion can burrow into loose earth, or swim into the water. By spending 3 Threat, it vanishes from the scene.

Skills: Athletics 3 (Swimming 5), Fighting 3, Subterfuge 4 (Hiding 6), Survival 4

SMILODON

(Chisel-tooth)

Home Period: Miocene

"Smilodon. Better known as the sabre-tooth cat. Elegant, fast, deadly - the most fearsome predator of its era. A real natural born killer."

Episode 2.3

While it is commonly called a sabre-toothed tiger, it is actually closer to the panther family. *Smilodon* is an extinct predator that lived between 1.6 million and 10,000 years ago, and is best known for its huge canine teeth. These sabre-teeth can be up to 28 centimetres in length, and were used to stab its prey. Smilodon's bite is actually weaker than that of other big cats, but once it grabbed on with those huge teeth, it could put its whole upper body strength into shaking and tearing victims to pieces.

Smilodon's teeth and build suggest it is primarily adapted for preying on larger animals, such as big herbivores like bison and ground-sloths. The Smilodon wrestles its prey to the ground, and then tears out the throat with a bite from its huge jaws.

Awareness 5	Coordination 4	Ingenuity 1
Presence 5	Resolve 4	Strength 8

Speed: Fast Size: Average

Maximum Threat: 12

Threshold: 6 (Always attack)

Traits

- **Bite:** A Smilodon bites does Strength +2 damage (5/10/15).
- **Claw:** The Smilodon's smaller claws do Strength damage (4/8/12).
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.
- **Stalker:** The Smilodon may make Coordination + Subterfuge rolls to build Threat while hidden, as a display of aggression.

Threat Powers

- **Grab (2 Threat):** The Smilodon has to make a successful bite attack to use this ability. It sinks its teeth into its prey, grabbing on. The victim needs to beat the Smilodon in a contest of Strength + Fighting to escape the grab. While it's got a victim grabbed, the Smilodon can't make any more bite attacks.
- **Shake (2 Threat):** The Smilodon has to have a victim grabbed to use this ability. The grabbed victim is automatically hit for Strength +6 damage (7/14/21).
- **Piercing Fangs (1 Threat):** The Smilodon's fangs ignore up to 5 points of armour.

Skills: Athletics 4 (Climbing 6, Jumping 6, Rending 6), Fighting 4, Subterfuge 4, Survival 3

TITANOSAURS

(Titan Lizard)

Home Period: Late Cretaceous

Titanosaurs are a family of huge Sauropods that thrived during the late Cretaceous period. There was no one species called a Titanosaurus; this entry covers lots of similar gigantic herbivores, like Saltasaurus and Ampelosaurus.

They are stockier and heavier but slightly shorter than the Sauropods that preceded them. Titanosaurs

ANIMAL DAMAGE

The GM always gets to decide what Attribute or Attributes are affected by damage, and should always go for the more dramatic option based on what's happening in the game. If a player character is at the bottom of a well and has to climb out, then the monster should be attacking his Coordination. If a character is racing to get a pesky dinosaur back through an Anomaly before rushing off for a date with the girlfriend he's trying to impress, then the dinosaur might ruin his Presence by vomiting on him.

In general, though, most animal attacks hit Strength. Resolve might take a partial hit if the animal takes a lot of damage (representing the creature's realisation that it is in danger). Creatures that try to cripple their prey attack Coordination; those that use speed and stealth to confuse and disorient victims hit Awareness.

are herbivores, devouring tons of vegetation every day. Their hind legs are strong enough to bear the full weight of the creature, allowing a Titanosaur to rear up to feed from the upper branches of trees. Titanosaurs varied in size; the biggest was likely Argentinosaurus, which was around thirty metres long and weighed more than seventy tons, although some fossils suggest the existence of even bigger creatures.

Like other Sauropods, Titanosaurs have long tails that can be used as a defensive weapon. The tails of some species can be cracked like a whip fast enough to make a sonic boom; the tail is also used to help support the creature. Some species have protective osteoderms (bony plates), but most rely on their sheer size to protect them. There are very few predators large enough to tackle an adult Titanosaur, and the mass of the herd protects the more vulnerable juveniles. Herds contain dozens or even hundreds of adults, moving in a stately procession through the jungles of the Cretaceous, the largest creatures ever to walk the earth.

Awareness 2 Coordination 1 Ingenuity 1

Presence 4 Resolve 6 Strength 20

Speed: Slow Size: Colossal

Maximum Threat: 10

Threshold: 7 (1-3: Flee; 4-6: Trample)

Traits

- **Crush:** The Titanosaur's default defensive approach is to slam its tail into enemies. A tail hit does Strength damage (10/20/30). The Titanosaur must have room to swing its tail at the enemy.
- **Stomp:** For annoying creatures of Big Size or smaller, the Titanosaur can just use its bulk to step on them. A stomp attack does Strength damage (10/20/30).
- **Placid:** Threat Threshold is increased by 2.
- **Armour 5:** Damage taken by the Titanosaur is reduced by 5.

Threat Powers

- **Tail Crack (2 Threat):** The Titanosaur cracks its tail, creating a loud noise that alerts other Titanosaurs nearby. All Titanosaurs within earshot gain 1 - 6 Threat.
- **Tail Sweep (1 Threat):** The Titanosaur swings its tail in a wide arc. Any creatures nearby may get slapped by the swinging tail. The Titanosaur makes one tail attack on anything in the path of the tail and inflicts Strength (10/20/30) damage.
- **Rear and Pound (4 Threat):** The Titanosaur rears back on its hind legs and then brings its forelegs smashing down with its full weight behind them. This attack has a -4 penalty to hit, but inflicts Strength+6 damage (13/26/39!).
- **Trample (3 Threat):** The Titanosaur walks over smaller creatures. It inflicts Strength damage (10/20/30) on all creatures that the dinosaur runs over. Characters can dodge a trample attack with a successful Coordination + Athletics reaction.

Skills: Athletics 2 (Brute Force 6), Fighting 2, Survival 2

TROODON

(Wounding Tooth)

Home Era: Cretaceous

Despite the blood-curdling name, Troodon is an omnivore. It primarily eats meat, but it supplements its diet with leaves and bark. It is a bipedal dinosaur roughly the size of a human. Its primary weapons are its sharp teeth and the sickle-shaped claws on its feet. Its short forelimbs end in surprisingly dextrous hands, complete with opposable thumbs. Troodon has large eyes, giving it excellent vision especially at night.

Troodon is best known for its large brain. The creature's brain is considerably larger than that of most other dinosaurs. Their intelligence is comparable to that of a raven—not only can they observe and imitate behaviour, they are capable of complex problem-solving and even playing for fun.

Awareness 3 Coordination 4 Ingenuity 2

Presence 3 Resolve 4 Strength 5

Speed: Average Size: Average

Maximum Threat: 6

Threshold: 4 (1-2 Observe, 3-5 Flee, 6 Attack)

Traits

- **Claw:** A Troodon's claw deals Strength + 1 (3/6/9) damage.
- **Armour 3:** Reduce all damage suffered by 3 points.

Threat Powers

- **Bite (1 Threat):** The Troodon makes a bite attack instead of a claw attack. Its bite deals Strength +2 (4/7/11) damage and is Fast.

- **Observe (1 Threat):** The Troodon watches its prey and learns the best way to attack. After observing a foe, the Troodon gains a +4 bonus to its next attack against that foe.
- **Hooting Call (1 Threat):** All other Troodons within earshot gain 3 Threat.

Skills: Athletics 3, Fighting 2, Subterfuge 3, Survival 3

TYRANNOSAURUS REX

(Tyrant Lizard)

Home Period: Cretaceous

Perhaps the best known of all dinosaurs, the 'king of the dinosaurs' was one of the largest Therapod carnivores, measuring up to 13 metres in length with teeth the size of daggers. Some Tyrannosaur tooth fossils were up to 30 centimetres long; the teeth were designed to rend and tear the monster's prey.

Some scientists believe that T-Rex was a scavenger, but the balance of evidence now suggests that it was an apex predator, a hunter who chased down big Sauropods, the lion of the Cretaceous period, but a lion the size of a school bus.

Awareness 3	Coordination 3	Ingenuity 1
Presence 4	Resolve 3	Strength 14

Speed: Average Size: Huge

Maximum Threat: 20

Threshold: 8 (Always attacks)

Traits

- **Bite:** A T-Rex's Bite attack does Strength +2 damage (8/16/24).
- **Fear Factor 2:** +4 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.
- **Armour 3:** Reduce all damage by 3.
- **Aggressive:** Reduced Threat Threshold.
- **Roar:** When a T-Rex makes a display of aggression, it generates two extra Threat.

Threat Powers

- **Snap! (4 Threat):** The T-Rex makes an extra bite attack this round. The T-Rex can use this ability in addition to another attack.
- **Tail Swipe (2 Threat):** The T-Rex makes an attack that inflicts ½ Strength damage (3/7/10), but can attack any number of targets as long as they're all within a few metres of each other. Anyone hit by the tail swipe is knocked over.

Skills: Athletics 3 (Rending 5), Fighting 3, Survival 4

UTAHRAPTOR

(Utah's Predator)

Home Period: Early Cretaceous

Like Deinonychus (page 181), Utahraptor is a member of the *dromaeosauridae* family, and shares many of the same Traits, like the sharp curved claws, the long balancing tail and the nasty attitude.

Unlike its smaller cousin, though, Utahraptor is bigger and heavier than a grizzly bear, with some specimens being up to ten metres long and weighing the best part of a ton.

Awareness 4	Coordination 4	Ingenuity 2
Presence 5	Resolve 5	Strength 11

Speed: Fast Size: Big

Maximum Threat: 12

Threshold: 4 (Always attack)

Traits

- **Bite:** The terrible bite of a raptor does Strength +2 damage (7/13/19).
- **Claw:** Raptor claws are usually used only for climbing and holding prey, but they can disembowel a human. The claws inflict Strength -1 damage (5/10/15).
- **Aggressive:** Threat Threshold is reduced by 2.
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.

Threat Powers:

- **Leaping Attack (2 Threat):** The Utahraptor jumps onto an enemy and clings on with its claws. The raptor must make a successful Fighting attack to grab on, and inflicts claw damage in the first round it hits.

  In every subsequent round, it automatically inflicts the lower end of its claw damage on the victim, and gets to make a bite attack too.

  The raptor's victim suffers a –4 penalty to all actions while it's clinging to him. Knocking the Utahraptor off requires a successful Fighting or Athletics contest.
- **Snap! (2 Threat):** The raptor makes an extra Bite attack this round.
- **Scent (1 Threat):** Flaring its nostrils, the raptor sniffs the air. It gets a +4 bonus to its Awareness when searching for prey this round.

Skills: Athletics 3 (Climbing 5, Jumping 5, Rending 5), Fighting 4, Survival 4

CREATING CREATURES

The list of prehistoric creatures above contains dozens of monsters, but there are millions of extinct species that might wander through an Anomaly and menace the streets of modern-day England. If you want to create your own prehistoric monsters, follow these steps.

1. RESEARCH

While *Primeval* isn't entirely scientifically accurate, most of the creatures are either based on real-life examples or are plausible extrapolations based on what we know. Don't just make up a new monster; find an existing creature and use that as a base. At the same time, you don't need to stick to real life completely. Make your prehistoric monsters bigger, more aggressive and more exciting. The Arthropleura looks cool—it's a three-metre-long centipede! - but the historical evidence suggests it ate leaves and bark, which isn't very exciting. Instead of threatening a PC's prize ficus plant, give the centipede a poisonous bite and a bad attitude.

2. ASSIGN ATTRIBUTES

Monsters use the same Attributes as characters.

Awareness for most creatures ranges between 2 to 5. Save Awareness 1 for creatures who are out of their natural environment, or for creatures who are almost completely oblivious to the world, like simple-minded insects.

Coordination is a very important characteristic, as it determines how likely a big creature is to be able to hit a human. In general, assume most animals have Coordination 2, with 3 or 4 for creatures who can fly or climb.

Ingenuity isn't used by most monsters. Unless a creature approaches human intelligence, then it's going to be 1.

Presence is higher for bigger or more demonstrative creatures. If it roars, makes lots of noise, or has impressive threat displays, give it a higher Presence. Stealthy or quiet creatures have a lower Presence—but remember, Presence

factors into a creature's ability to generate Threat. If you give a predator a low Presence, you should also consider giving it a Threat Power to make more Threat.

Resolve is the creature's determination and courage. If a creature keeps doggedly pursuing its prey, give it a high Resolve. If it's opportunistic and flees if it meets resistance, give it a low score.

Strength is mainly determined by the creature's Size, so don't give it a Strength yet.

3. WORK OUT CHARACTERISTICS

If you want to make the creature a real threat, give it **Fast** speed. Fast creatures get to act before most characters, which lessens the advantage of firearms.

Average speed creatures act at the same rate as player characters. It's a good middle ground for creatures that are dangerous, but only if provoked, or for ones who are too big to be taken down by weapons fire. Really big monsters like a T-Rex are usually Average-speed.

Slow should be reserved for slow, plodding creatures.

Size is determined by the historical size of the monster (more or less—the player characters might be unlucky enough to meet a really large example of the monster in question). Size also determines the creature's maximum **Strength**. A notably strong, bulky creature should have the maximum Strength for its Size. If the creature is spindly, hollow-boned or more agile than strong, use a lower Strength.

Maximum Threat should be under 6 for effectively harmless creatures, 6-10 for most creatures, and 11+ for the nastiest, most dangerous predators.

Threshold is half Maximum Threat, possibly modified by Traits (see below).

4. PICK TRAITS AND THREAT POWERS

Creatures have two sorts of special abilities—passive Traits, and active Threat Powers. There really isn't a major difference between the two, except that Threat Powers cost Threat to use and they're more dramatic. There is a list of sample Traits and Threat Powers on pages 203 – 206.

Every creature needs at least one basic attack, which does damage based on its Strength. Optionally, you could add a point or two on for creatures with especially nasty claws or teeth, but a lot of creatures have really high Strength scores anyway, so adding on more damage is overkill.

If a creature is immediately alarming, give it a Fear Factor. If it's really big and alarming, give it Fear Factor 2 or 3.

If a creature has a tough hide, armoured plates, or is Huge or Colossal, give it an Armour score to reflect its ability to shrug off small-arms fire and minor cuts and bruises.

5. DETERMINE SKILLS

Skills are easy—monsters have 2-3 in most of their allowable Skills (Athletics, Fighting, Survival for all, Marksman for those with ranged attacks, and Subterfuge for stealthy creatures). Give a monster a higher Skill if it's needed for the adventure. For example, if you've got an idea for a game where the characters have to track a really agile predator over the rooftops of London, then go ahead and give the monster an Athletics score of 5 or 6.

6. WALK WITH THE MONSTER

Numbers and special powers are only half the story—the final and most important step is to bring the creature to life. Think about how to use the monster in the game. Come up with unexpected and appropriate places to encounter the creature. Ask yourself what the creature would do if it suddenly found itself in the modern world. Where would be the *last* place you'd expect to find the monster? Where would be the last place you'd *want* to find it?

TERMINOLOGY

ANAPSID: Reptiles with no holes in the side of their skulls other than eyes (so, no ears) like modern-day turtles and tortoises.

CLUB: The bony mass at the end of the tail of some creatures, notably the Ankylosaur.

COPROLITE: Fossil dung.

DIAPSIDS: Creatures with two holes in the sides of their skull. Dinosaurs, lizards, snakes and crocodiles are all Diapsids.

GASTROLITHS: Small stones swallowed by herbivorous dinosaurs to grind up plant matter and aid digestion.

GRACILE: Used to describe the smaller form of a sexually dimorphous species (one where males and females are considerably different in size).

ORNITHOPOD: A beaked, herbivorous dinosaur with a bird-like foot. Ornithopods can be bipedal (walking on two legs) or quadrupedal (walking on four legs).

OSTEODERM: Bony deposits or growths that work as armour on a creature's body.

SAUROPOD: A huge, herbivorous quadrupedal dinosaur with a long neck and tail (literally, 'lizard foot').

SCUTA: Bony or cartilaginous plates lining the back of certain dinosaurs, like the Stegosaurus.

THEROPOD: A bipedal, carnivorous dinosaur, like a Tyrannosaur, raptor or Allosaur. The term means 'beast foot'.

CREATURE TRAITS & POWERS

There's no hard limit on the number of Traits and Threat Powers that a creature can have, but in general you should keep the number of Threat Powers to two or three to keep things from becoming too complicated. Traits are abilities that are constantly 'on'—the monster doesn't need to spend Threat or use an action to get the advantage of the ability.

Threat Powers are special attacks that the monster can do in certain situations. They take more effort on the part of the monster, and are used only when the creature is being threatening and aggressive. To use a modern-day example, a horse might idly kick you if you walk behind it, but it's only going to trample you in a panic or rear up and smash you with its forelegs if it feels endangered.

The concept is that the players can see how angry and dangerous the creature is when they encounter it, and take appropriate action. If that dinosaur is placidly grazing in the woods, you'll approach it differently to the same dinosaur when it's angrily rampaging across a housing estate.

The list below isn't exhaustive—you should use these Traits and Threat Powers as a basis for making new, unique Traits and powers for your own creatures.

AGGRESSIVE

(Trait)

This creature is quick to attack when threatened. Its Threat Threshold is reduced by 2.

AMPHIBIOUS

(Trait)

The creature is equally at home in water and on land. It will usually have one higher speed (say, a swimming speed) and one lower speed (usually its walking speed, but some creatures are actually faster on land than in the water).

ARMOUR

(Trait)

The creature's hide is especially tough, or it has the advantage of bulk and muscle to protect it from significant injury. This armour reduces damage suffered by the creature.

Creatures that are moderately tough have Armour 3; creatures that are really, really big or have solid armour plating have Armour 5; creatures that are both big and heavily armoured have Armour 8.

AQUATIC

(Trait)

The creature lived in the water and cannot move on dry land. It may be a fish or other aquatic creature that breathes through gills, or it may need to surface every so often to refill its lungs. Aquatic creatures have their Coordination reduced to 1 or even 0 when on land.

BITE

(Trait)

The creature has strong jaws and sharp, tearing teeth. Bite attacks usually do Strength +1 or +2 damage, with really big creatures going up to Strength +4. Bite attacks can be used in cramped conditions without penalty, unlike claws.

CLAW

(Trait)

The creature attacks with sharp claws. Claw attacks usually do Strength +0 to Strength +1 damage, with really huge claws going to Strength +2. To do full damage with a claw, a creature needs room to be able to swipe at a victim; in cramped conditions, a creature may not be able to rip as much flesh as it would otherwise.

CONSTRICT

(Threat Power, costs 1 Threat)

The creature kills its prey by smothering or crushing them. Pythons kill in this fashion; other predators might use their bulk in this way.

To constrict, the predator must first grab its prey (see Grab, below). It then squeezes the life out of the victim, inflicting ½ Strength damage automatically every turn.

FEAR FACTOR

(Trait)

The creature is especially impressive or intimidating. See page 171 for the effects of Fear Factor. Predators or really big creatures get Fear Factor 1; big predators get Fear Factor 2.

FLYER

(Trait)

The creature has wings and can fly. With a low Coordination, the creature is a clumsy flyer and may only be able to glide. A high Coordination implies the creature is an especially agile and graceful flyer.

Some creatures have Flyer as a Threat Power instead of a Trait. In this case, the creature has to spend Threat to start flying, but gets a bonus to Coordination for dodging attacks while flying.

FRENZY

(Threat Power; costs 4 Threat)

The monster goes into a frenzy, attacking savagely until it misses with an attack or makes

five attacks, whichever comes first. While frenzying, the monster cannot make Reactions.

GRAB

(Threat Power; costs 2 Threat)

The creature can seize hold of victims (by holding on when it bites, picking them up with claws, sticking on with adhesive pads or wrapping itself around them). Grabbed creatures need to make opposed Strength + Athletics rolls against the grabber to break free. The bigger creature of the pair can still move (at half movement if there's only one size category between them; otherwise at full movement).

LURKER

(Trait)

This creature lies in wait for its prey. Instead of making threat displays like roaring to build Threat, the creature can stay hidden and gets more Threat as the prey gets closer and closer. Characters need to make a contested roll of Awareness + Survival against the lurker's Coordination + Subterfuge. If there are several characters in a group, use the lowest result from among the characters' rolls. If the lurker wins, it gains 1/2/4 Threat.

NOCTURNAL

(Trait)

The creature prefers to hunt and forage at night. During the day, it suffers a -2 penalty to its Awareness. Some nocturnal creatures are slower to react during the day, dropping one speed category and gaining the Passive Trait, but others are more defensive and dangerous when woken unexpectedly and gain the Aggressive Trait.

PASSIVE

(Trait)

The creature is slow to react. Either it is too stupid to realise it is in danger, or it is so large that the things that can actually threaten it are extremely rare. The creature's Threat Threshold is increased by 2.

POISON

(Threat Power; Threat Cost varies)

The creature's bite or sting attacks can inject a dangerous poison. The Threat Cost varies depending on how nasty the poison is. As a guide, use the table below.

Threat Cost	Poison Damage	Check Difficulty
1	2 / 4 / 6	15
2	4 / 6 / 9	21
3	4 / 8 /12	24

Usually, a poison power is combined with another attack.

ROAR

(Trait)

When the creature makes a display of aggression, it generates 2 Extra Threat. So, where a normal monster would gain 1, 2 or 4 Threat if successful, and 0 if it failed, a creature with Roar always gains at least 2 Threat with a display of aggression, and could gain 3, 4 or even 6 Threat. Give this to monsters who you want to stay dangerous and Threat-filled even if the characters take steps to avoid provoking them.

SNAP

(Threat Power; costs 2 Threat)

The creature makes another Bite attack. This doesn't cost an action—the monster can keep Snapping as long as it has Threat to pay for it, but each Snap has the usual -2 penalty for taking extra Actions in a round.

STALKER

(Trait)

The creature likes to follow its prey and wait for the right moment to strike. It may make opposed Coordination + Subterfuge rolls against the victim's Awareness + Survival to gain Threat. If there are several characters in a group, use the lowest result from among the characters' rolls. If the lurker wins, it gains 1/2/4 Threat.

STINGER

(Threat Power; costs 1 Threat)

The creature has a spiked tail or stinger that lashes its prey. Stinger attacks usually do only ½ normal damage, but a creature can make an extra Stinger attack each round at the cost of one Threat per attack.

STOMP

(Trait)

Creatures who stomp use their size to crush others. Stomping isn't a very accurate attack, suffering a -2 penalty to the attack roll, but it does do a lot of damage (Strength at least).

TAIL SLAM

(Threat Power; costs 2 Threat)

A Tail Slam attack lets the creature swing its tail with immense force, like a whip or a wrecking ball, smashing into the ribcage of an attacker. Tail Slams do Strength +1 damage, but usually hit Resolve as well as Strength.

TAIL SWEEP

(Threat Power; costs 2 Threat)

The creature swings its tail in a wide arc, hitting several creatures at once. A Tail Sweep only does ½ Strength damage, but can knock multiple attackers at once.

TRAMPLE

(Threat Power; costs 3 Threat)

The creature just charges over its enemy. It inflicts Strength damage on all creatures that the creature runs over. Characters can dodge a Trample attack with a successful Coordination + Athletics reaction. Trample is a good power to give to large herbivores, especially ones that travel in herds. A stampede is basically just a series of Trample attacks—even if the character dodges the first trampling animal, he has to React to the next one...and the next... and the next.

WARNING

(Threat Power; costs 2 Threat)

Another power for herd and pack animals, the creature can sound a warning (or transmit a danger signal in some other way, like a pheromone or a display of some kind). This increases the Threat of all the other animals in the herd by 1 - 6.

IDENTIFYING A CREATURE

Working out what came through an Anomaly is vitally important. Without some idea of what they're facing, the player characters are going to end up as dinosaur chew toys.

Without *any* physical evidence, it's obviously impossible to work out what sort of creature they are up against. The characters need at least three of the following pieces of information before they can make a roll to identify the monster.

- **Size of the monster** (Is it Tiny, Small, Average, Large, Huge or Colossal?)
- **Diet & Behaviour** (Is it a carnivore or herbivore? Does it scavenge dead carcasses or hunt fresh meat? Does it graze on low-lying vegetation or strip leaves from treetops?)
- **Era of Origin** (When does it come from? Find out by travelling through the Anomaly, or identifying other creatures from the same incursion.)
- **Habitat** (What sort of place does it normally live? Jungles? Icy tundra? Salt water? Precambrian fogs? Temperate forests? Sometimes, the only way to find out is to go through the Anomaly and check, but in other situations, the creature's behaviour may give clues to its natural habitat. If a creature breaks into an ice-cream van, and then a butcher's freezer, then it's probably from somewhere cold and finds modern-day England much too hot.)
- **Type** (Is it a mammal? A dinosaur? A reptile? A nematode worm? Hot or cold blooded? Insectoid?)

- **Tracks** (Footprints, trails, drag marks, slime trails...)
- **Other traces** (Droppings—you'd be amazed what you can learn about a creature from its dung! Also nests, bits of killed prey, secretions, eggs...)

Identifying a creature based on signs and bits of information is Hard (18) or even Difficult (21) with only three pieces of information. It drops by one category for every extra piece of information, and identifying a creature that you can actually see is Tricky (15) at worst. Science (Palaeontology or Zoology) or Animal Handling can be used to identify an animal.

HUMANS

Only a tiny fraction of Anomalies connect eras where modern humanity exists, but we are an inquisitive and footloose species. Human wanderers—or victims—can be encountered throughout history.

EARLY MAN

This is an example of a Cro-Magnon, one of the first anatomically modern humans that inhabited Europe some 35,000 years ago. By our standards, he looks almost like we do, but the skull is slightly larger and the eye sockets are more rectangular. His physique also bears testament to his environment; Cro-Magnons are stronger, faster and fitter than modern humans. They are semi-nomadic hunters and gatherers, using stone tools and weapons like spears and axes to bring down Mammoths and cave bears. They wear ragged clothes made from fur or flax, and dwell in tents or crude shelters. They have their own spoken languages, but writing will not be invented for another 30,000 years.

They have primitive superstitions, attributing power to certain dangerous creatures as well as the weather and sacred places, but they have only the beginning of a culture. In time, they will come to make paintings of ochre, and make clay statues to bring fertility and good hunting.

Awareness	3	Coordination	4	Ingenuity	2
Presence	2	Resolve	4	Strength	6

Skills: Animal Handling 1, Athletics 5, Convince 2, Craft 3, Fighting 4, Marksman 2, Medicine 1, Subterfuge 2, Survival 4

Traits

- **Tough** (Major Good Trait): Reduces all damage suffered by 3.
- **Keen Senses** (Major Good Trait): +2 to Awareness.
- **Impoverished** (Minor Bad Trait): Half-starved and desperate.
- **Equipment:** Furs (Armour 1), Stone spear (Strength +3 damage (4/9/13)).

EGYPTIAN PRIEST

The priests of Ammut, the Devourer of the Dead, worshipped the avatars of the Goddess who emerged through the glowing portal on the banks of the Nile. This priest is a scribe and historian, who records the events of the kingdom and calculates the correct times to pray to the Devourer, who awaits in the afterlife to consume the hearts of the unworthy dead.

4,000 years before the present day, humanity has discovered metalworking, agriculture and writing—three key technologies that define the modern development of the species. The first great cities have been built, allowing castes of priests and scholars to arise, leading to faster progression of science and learning.

Awareness	3	Coordination	3	Ingenuity	3
Presence	3	Resolve	4	Strength	3

Traits

- **Authority** (Minor Good Trait): Priest of Ammut.
- **Minions** (Major Good Trait): He's got slaves and a temple full of acolytes.
- **By The Book** (Minor Bad Trait): Hidebound by the teachings of his religion.
- **Obligation** (Major Bad Trait): Bound to worship the avatars of the Goddess.
- **Equipment:** Robe, papyrus scrolls, dagger (Strength +1 damage (2/4/6))

Skills: Animal Handling 1, Athletics 2, Convince 3 (Oratory 5), Craft 3 (Writing 5), Fighting 2, Knowledge 3, Marksman 1, Medicine 2, Subterfuge 2, Survival 2, Technology 1, Transport 1

MEDIEVAL KNIGHT

Three thousand years after Egypt, Europe is struggling out of the dark age that has persisted since the fall of the Roman Empire. This knight is armoured in plate and chain, and carries a sharp broadsword to defend himself. For all his strength and steel, he is vulnerable to an almost invisible killer. The Black Death is spreading throughout the land, and in the face of this disease—or divine judgement—the knight is as weak as the most humble peasant or priest. He has only his faith and prayers to protect him from the sickness that has killed nine of every ten in some regions.

Awareness	3	Coordination	3	Ingenuity	3
Presence	3	Resolve	5	Strength	5

Traits

- **Authority** (Minor Good Trait): Knight.
- **Brave** (Major Good Trait): +2 to Resolve rolls to resist fear.
- **Tough** (Minor Good Trait): Reduce damage suffered by 2.
- **Code of Conduct** (Major Bad Trait): Sworn to be a perfect Christian knight.

Equipment: Horse, plate armour (8 points, reduces Coordination by 2), Broadsword (Strength +4 damage (4/9/13)), Shield (4 points)

Skills: Animal Handling 3 (Riding 5), Athletics 4, Convince 3, Craft 2, Fighting 3 (Swords 5), Knowledge 2, Marksman 3, Medicine 1, Subterfuge 1, Survival 3

VICTORIAN SCIENTIST

Half a millennium on from the Middle Ages, the modern age brings about the fastest changes in the history of the species. The Agricultural and Industrial revolutions have transformed the landscape; the population is soaring (and will leap from about 1.5 billion in the middle of the 19th century to 3 billion in the middle of the 20th, and would reach 9 billion by the middle of the 21st if left unchecked).

Science has replaced superstition; Darwin's theory of natural selection explains the tremendous diversity of plant and animal life across the globe. Victorian naturalists have also begun to classify extinct life—the fossils dug out of the cliffs of Dorset in 1812 are now believed by many to be the remains of a wholly different order of life, named *dinosaurs* by the scientist Richard Owen.

More and more remains of these prehistoric monsters are discovered by geologists and fossil hunters across the world; a dinosaur exhibition in the Crystal Palace inflames the public interest in monsters, and there are fortunes to be made in old bones.

Awareness	3	Coordination	3	Ingenuity	4
Presence	3	Resolve	4	Strength	3

Traits

- **Favourite Tech** (Minor Good Trait): His trusty pith helmet.
- **Friends in the Royal Society** (Minor Good Trait): Gets invited to all the best dinners.
- **Sharpshooter** (Minor Good Trait): Crack shot with an elephant gun.
- **Forgetful** (Minor Bad Trait): A bit hmmh, what's the word?
- **Insatiable Curiosity** (Minor Bad Trait): What ho, let's poke it with a stick!

Skills: Animal Handling 2, Athletics 3, Convince 3 Fighting 1, Knowledge 3 (History 5), Marksman 2, Medicine 3, Science 3 (Geology 5, Botany 5), Subterfuge 1, Survival 2, Technology 3, Transport 2

SECURITY GUARD

This is a modern day security guard. You can use these statistics for ARC footsoldiers, Christine Johnson's troops, or generic soldiers. Typically, they're equipped with armoured jackets (Armour 4) and assault rifles (3/6/9 damage).

Awareness	3	Coordination	3	Ingenuity	2
Presence	2	Resolve	3	Strength	3

Traits

- **Brave** (Major Good Trait): +2 to Resolve checks to resist fear.
- **By The Book** (Minor Bad Trait): They follow orders very well, but don't have much initiative of their own.

Skills: Animal Handling 1, Athletics 3, Fighting 2, Knowledge 1, Marksman 3, Medicine 2, Science 2, Subterfuge 1, Survival 1, Technology 2, Transport 2

FUTURE SURVIVOR

In the near future, humanity is reduced to a few scattered bands of survivors, who skulk in the ruins of the once-magnificent cities and hide from the monsters that have toppled our species from its position. Where once humanity ruled, now we are prey for Future Predators and Megopterans.

The survivors fight to adapt to these new, frightful conditions. Once again, we become hunters and gatherers; science and culture fall by the wayside, dismissed as luxuries that cannot be sustained in this brave new world.

Awareness	5	Coordination	4	Ingenuity	3
Presence	2	Resolve	3	Strength	3

Traits

- **Anomaly Sense** (Minor Good Trait): Good at picking up on the location of Anomalies.
- **Fast Runner** (Minor Good Trait): Vital survival Trait in the future.
- **Phobia** (Major Bad Trait): Loud noise. Never make a loud noise. That attracts them...

Skills: Animal Handling 3, Athletics 4 (Running 6), Convince 2, Craft 3, Fighting 3, Marksman 1, Medicine 4 (Future Tech Dart gun 6), Science 1, Subterfuge 4 (Hiding 6), Survival 4, Technology 1

GAMEMASTERING

This chapter is the real heart of the game. Everything else is just suggestions and guidelines, but the game relies on the Gamemaster to make it all work. It is tricky and challenging, but it lets you play with wonderful ideas and create adventures with your friends.

In the role of Gamemaster you're asked to be part storyteller, part director and part referee.

STORYTELLER

Although you're all making a great adventure together, the Gamemaster has an idea of where the plot will go, has certain scenes planned and some cool action worked out and knows the story of the adventure. Well, more accurately he knows a possible story—the players could do something completely unexpected that takes the story in new directions, and the Gamemaster will often have to improvise to stay ahead of the players. Run with what they throw at you!

Before the game, you need to come up with an outline of the adventure—where the Anomaly appears, what comes through, what complications the players face, what challenges they have to overcome, and what other characters are present. This outline can be as simple as a few scribbled notes, or as detailed as a fully written adventure. We'll talk about designing adventures and series later on, but you can think of an adventure as being equivalent to a television episode, and a series being six or more episodes long.

DIRECTOR

As a director it's your job to bring the action to life. Instead of saying '*the dinosaur attacks you*', be descriptive. Talk about the stench of its hot breath, the ragged gobbets of meat hanging from its jaws, the neon light shining on its scales, the way the ground shakes as it charges towards the players.

When the characters go into a new area, it'll be up to you to describe the location so the characters get a feel for the place. The better the detail and description, the better the players will be able to picture where they are and what they have to interact with. You'll have to describe the place, the sounds, the smells and the weather. *Primeval* is partly set in the modern, familiar world and partly in the exotic realm of the wild and distant past, and you need to describe both of them in an exciting and engaging way.

If the players take your description and run with it, inventing further details as they describe what they are doing, then great! It's a sign that they are really getting into it, so encourage this and reward them for it by developing the story around them and incorporating their ideas into your setting.

WHO SHOULD BE GAMEMASTER?

Answer: You. If you're reading this, give it a go.

Usually, it's the person who has purchased the game, as they will have more access to the rules and adventures than the players, giving them a chance to prepare between games. Often, the Gamemaster acts as host for the game, and the players gather at the Gamemaster's place, but that's not a rule. Anyone can be the Gamemaster.

Of course it doesn't have to be just one person running the game indefinitely. It could be that a new Gamemaster takes over with the start of a new series or adventure. A new Gamemaster can change the feel and tone of the game. It also gives you all a chance to give Gamemastering a go, and gives everyone a chance at playing (and having a break from the Gamemastering duties).

Running a game everyone enjoys is a tremendously satisfying experience. It is more challenging than 'just' being a player, but it is also more rewarding and a great chance to indulge your creativity.

It's also up to you as director to make sure everyone's involved and having fun. If one of the players hasn't done anything in a while, then you need to put the spotlight on that player character and give them a problem to tackle or a chance to shine.

REFEREE

While you are creating great stories and new adventures for the characters, *Primeval* is a game and games need rules. This book provides the rules, but in your role as Gamemaster you'll be asked to make judgement calls and decide the outcome of rolls. Not only that, you'll be expected to know the rules fairly well and so it may be up to you to teach the rest of the gaming group exactly how to play!

Why use rules, instead of just making up a story? Well, the rules make sure everyone plays fair, and the dice give an element of uncertainty and danger. The game is always best when unexpected stuff happens!

WHAT DO YOU NEED TO PLAY?

Before you start actually playing, you'll need a few things.

The Rulebook: This book, right here.

Dice: Traditional six-sided dice. Raid an old copy of *Monopoly* if you have to. Ideally, every player should have at least two six-sided dice each, but you can get by with only one pair between the whole group.

Somewhere to play: You really need somewhere to play. This can be anywhere, though the most traditional place is a decent sized dinner table. Make sure everyone's comfortable, you can see each other (and especially the Gamemaster), and everyone can hear each other. If you haven't access to a dinner table, just find somewhere you can all sit together.

These days, of course, you can also play online using chat programs or message boards. Online games usually go a lot more slowly than face-to-face games.

Paper, Pencils and Character Sheets: Everyone needs a copy of the character sheet on page 284, plus some extra scratch paper for notes, maps, doodles of dinosaurs and so on. Post-it notes can also be very handy for keeping track of temporary Traits, NPCs and so on.

Beads or Tokens: Not strictly necessary, but it's really handy to have some physical way of representing the

players' Story Points and the monster's Threat Points.

Added Extras: You have everything you need, but you can add to the experience with a few extras—snacks (just some sweets, drinks or fruit or something—you don't need a lot, after all it's hard to game with a full plate of fish and chips in front of you and you don't want to distract from the actual game). However, a few nibbles can keep everyone's attention fired up.

You could also add a little mood music, with some soundtrack CDs or moody classical music. Having a few toy plastic dinosaurs and miniature figurines can be fun if your group likes tactical play and combat, while having a few dinosaur reference books to hand lets players actually research the creatures they meet.

Players!: Without players, there's no game. We'd probably recommend a smaller group with three or four players and a Gamemaster, but you can easily play the game with more or fewer. A single player game is possible, but very different to regular play. Beyond seven players, it's close to unmanageable—if you're lucky enough to have eight or more players, we suggest splitting into two groups and getting a second Gamemaster. You could even have characters from one series cross over into the other via a handy Anomaly!

BASIC GAMEMASTERING

The Gamemaster is the glue that binds the game together. They are the eyes and ears of the players, as well as the voice behind the creatures and characters they meet. They are the narrator and the

storyteller who brings the world to life with descriptions, imagination and stories. The Gamemaster is the arbiter of decisions and makes the final call on disputes, questions and problems.

The Gamemaster does not have a character of their own. Instead the Gamemaster plays or 'acts out' the characters of everyone the players meet. The Gamemaster is the storyteller who knows all the secrets of the game, and it's their job to be mysterious and dynamic, and to keep the pace of the game as exciting as possible. They know what is going on behind the scenes and they act as referee in battles and when a decision needs making on the rules.

The Gamemaster is the schemer who creates the fantastic stories the players will experience, and it's up to the Gamemaster to keep the players on course during their adventures by giving them sufficient clues and to make sure they don't lose their way or get bored.

The Gamemaster is impartial. They do not take sides and should be fair at all times—or at least, make it look that way. In practice, you should make things harder for the players in the middle of the game, when things get out of control and it looks like they're doomed, and then make it slightly easier at the very end to come to a dramatically satisfying conclusion.

TAKING CHARGE

The Gamemaster might be in charge, and what they say goes in a game, but you don't have to make up everything that happens. By listening to the players you can allow them to create their own adventures. For example, they might be talking about what they are going to do next and by listening to their conversations you can plan ahead to the future.

A good Gamemaster is descriptive, creative, energetic, and eager to listen to the players as they work with you to create the story. The plot may not go exactly in the direction you had planned but, with a little improvisation and quick thinking, the story will continue and can easily come back to the plot. It's important to give the players free rein to do as they please (without being pressured into going in a certain direction) and enough to do that they won't be bored but not so much that they feel overwhelmed.

Make notes and do your preparation. Being the Gamemaster takes more work, but it's very rewarding. A bit of preparation goes a long way and if you listen to your players and look where they're going to be for next week's session, you can prepare.

BE PREPARED!

Just before the players assemble, or the night before, go through the adventure again and make a few notes to keep it fresh in your mind. Think of the various events in the story, highlight them on the pages if you like, and think of the sequence in which they occur. Remember, they could happen out of sequence—you don't know where the players may go. There's an old saying—*no plan survives contact with the players*—but that doesn't mean you shouldn't have a plan, it just means that you've got to adapt to circumstances.

If the players do go completely off your planned sequence of events, then you've got several choices. You can just have their superior (James Lester or an equivalent) order them to go back to the main mystery. You can run with what the players are interested in, or even just say to the players '*guys, I thought you'd be investigating X this week, not Y. I've nothing prepared for Y. Let's go back to X for the moment, and you can follow up on Y next week once I'm ready for it.*'

MAKE THE PLAYERS DO THE WORK

Where possible, get the players to handle parts of the game. If the group visits the home of one of the player characters, let that player come up with the details. If a character goes off to meet a contact, have her describe where or even who the contact is. Harnessing the players' creativity makes your job easier and makes the players more invested in the game. Of course, you'll have to exercise editorial control over some players ('*my character lives in a giant mansion with a dinosaur zoo in the back garden!*')

You can even have a player play a minor non-player character in scenes where his usual PC is not present. If the players split up and half of them go to the National Museum to do research, then one of the other players can play the snooty curator for a scene.

RELAX & HAVE FUN

Some game sessions work perfectly. Others... don't. There will be times when you can't come up with an original plot to save your life, or the players figure out your big plot twist two minutes into the game, or all your NPCs come across as cardboard robots, or your big exciting set-piece combat scene falls flat.

Don't worry about it. As long as the players have fun, it's all fine—and players are remarkably easy to entertain sometimes. Just don't let the game drag or have 'dead air' where nothing's happening. If you can't think of anything

else at all, then just have an Anomaly open and a monster appear, right now, no matter where the player characters are.

HINTS & TIPS

- Be creative. There are lots of ways to create atmosphere in a game. Give your NPCs distinct voices and mannerisms. Chew the scenery! (Literally, if you're playing a dinosaur...)
- Remember that the story is everything. You're there to have fun and to entertain each other.
- Don't let the story you're telling get bogged down in details. Pay attention to the pace and keep things moving.
- Listen to the players—sometimes you can let them create the story for you.
- Don't force them down a path just because you want them to go there (or because you've worked hard on it)—simply use it at a later date.
- Challenge the players. Give them hard problems to solve, force them to make difficult choices. Let them win, but make them earn that victory.
- Use the dice rolls to tell the story. If something unexpected happens, don't ignore it—work it into the game.
- Don't be afraid to improvise.
- Don't randomly kill off the player characters, but don't pull your punches either. The players have Story Points to keep their characters alive—make them use them!
- Remember to keep the pace of the game going. If the players are stuck, help them out (maybe at the cost of a Story Point), but don't let the story slow down with them wallowing in confusion.
- Stay grounded. Primeval draws from actual science. You can make things up, but have a quick look at encyclopaedias and wildlife books first. You'd be amazed at what inspiration you can get from real life creatures and concepts.
- Make the game exciting. Be mysterious and secretive (without being vague or frustrating).
- Be spontaneous, go with your gut instincts. If it feels right, do it!
- Remember to have fun!

RULES & WHEN TO BEND THEM

While the rules are there to allow you to play the game, they are not set in stone and a good Gamemaster should know when to bend them.

Firstly, only call for a dice roll if it's going to mean something. The *Primeval* system, with its 'Yes, and...'s and 'No, but...'s means that every dice roll is potentially interesting, but you should still only roll if a) it's dramatic and b) you can think of a consequence for failure. Don't make the characters roll to find clues if you're going to give them those clues no matter what. Don't make them roll Transport if they're going to get there anyway.

Changing the rules can confuse your players and create problems with your group. If there is a rule you're unhappy with in the game, make a new ruling and discuss it with the players before you start to play. Announce at the beginning that you're changing the rules and this will be the way you're playing. For example, you could say at the beginning of the game, 'I want the game to be more cinematic so I'm making everything easier. Instead of 12 being the normal Difficulty for any task, I'm making it 9.' Once you've announced the new ruling, stick to it. If it doesn't work, you can scrap it next time, but if you keep changing the rules every five minutes you're going to frustrate and confuse the players.

Of course, it's not just the rules that sometimes undergo some bending. Often, dice rolls can be tweaked to keep the game going smoothly. As the Gamemaster, you could roll your dice in the middle of the table, just like the players—that way everyone knows that you're being fair and playing the game by the rules. If the dice are unlucky and a character gets exterminated early in the game, it's not your fault as the Gamemaster, just those pesky dice. However, it does mean that you may have to get creative to either keep the player alive or to allow a new character to join the group to replace the player's departed character.

You could roll your dice out of the sight of the players. Gamemasters usually hide behind a screen

that protects the adventure details from the prying eyes of the players, and a lot of Gamemasters roll behind the screen. The clatter of dice, and then the sucking air noise that the Gamemaster makes to get the players nervous—a little like when you go to a mechanic and they are about to tell you what's wrong with your car... It means that the dice rolls can be tweaked a little to aid the flow of the story, but it could build distrust from the players.

At other times, you may want to ignore the rules for simplicity or drama. If your adventure needs to start with a player character getting abducted by the bad guys, then don't bother using the combat rules and doing a called shot to the character's Resolve for a quick knockout—just say 'you get knocked out' and give the player a few Story Points as compensation. (Word to the wise—players don't mind being 'railroaded' like that at the start of the game, but don't do it in the middle of play. You can set the story up in a heavy-handed manner, but don't try to resolve it that way.) You can also ignore the rules if it is a foregone conclusion. If the players have successfully found the Anomaly and fought the giant predatory dinosaur that was the main obstacle in the adventure, don't make them roll to get all the baby dinosaurs back through the Anomaly. Just cut to the next scene.

ANYONE CAN DIE!

Primeval is a notoriously deadly television series. Just look at how many of the main cast get killed off in the first three seasons—Claudia Brown and Captain Ryan, then Stephen Hart, then Nick Cutter! And that doesn't include the dozens of special forces soldiers, scientists, bystanders, construction workers, office drones, personal assistants, footballing kids and random civilians who get eaten by monsters. Death's never far away, and it's got big sharp pointy teeth.

Monsters in *Primeval* are very, very dangerous. A big predator can gobble a player character up in a single bite, and even the smaller monsters are lethal if they get their claws into you. The player characters will be clawed, bitten, pounded, beaten, poisoned and battered over the course of the game. That said, player characters shouldn't die pointlessly. Stephen sacrificed himself to save Nick; Nick got killed as a result of a very dramatic confrontation with Helen Cutter. Their deaths were important parts of the story.

So, let the monsters hurt the player characters. Make the game dangerous—but let the players use Story Points to avoid pointless, trivial deaths. (And if a character runs into danger without a few Story Points to keep him alive, he deserves everything he gets.) Death should come only when either a player thinks it would be dramatically appropriate and cool if his character died (like Stephen Hart's moment of self-sacrifice) or if the player's out of Story Points and the character has been beaten down to the point of death (like Nick Cutter).

If the character really does die, it's up to the player what they choose to do next. Character death isn't something that should be taken lightly. It should spur the other players into action to ensure they didn't die in vain while the player creates a new character. Or they could take over one of the more friendly and helpful NPCs in the story until next session—who knows, they may enjoy playing them so much they'll stick with this character.

WHAT TO DO WHEN PLAYERS ARE ABSENT

The game doesn't have to stop when a player is absent. If you're starting a new adventure this week, then just say that the player character is away or otherwise engaged and can't be part of the team for this latest Anomaly alert. If you finished the last game on a cliffhanger, it's a bit more

DESCRIBING MONSTERS

Every *Primeval* game has lots of monsters, and it's up to the GM to bring them to life. If you're using real-world dinosaurs, you may be able to find suitable pictures or illustrations, but you'll also need to describe them. Here's a list of words and phrases to work into your descriptions, so every dinosaur doesn't sound the same.

Ponderous	Quick	Agitated	Vicious	Hot-breathed
Slavering	Growling	Monstrous	Hungry	Stinking
Scaly	Placid	Hulking	Snarling	Mangling
Serpentine	Rugose	Rending	Tearing	Spiny
Hissing	Savage	Titanic	Bellowing	Chewing
Dragging	Snorting	Stench	Mud-covered	Fanged

of a problem. You could have that character get captured, knocked out or otherwise incapacitated, or you could have another player take on the additional role of the missing player's character, literally covering for them, but if they do something that is out of character or that the player wouldn't want them to do, there could be arguments or repercussions later when the player returns. The player should keep the extra character alive and active, but maybe taking a more background role in this session.

BRINGING THE PAST TO LIFE

Describing the setting and the action is vital, not only for giving the players a sense of location, but also in making sure the players know what is actually going on. You should describe not only the important elements of the location—where everything is, what it looks like etc, but also some of the less important details. You don't want to get into the habit of just telling the players what is important—that way they won't actually think for themselves.

For example, if the Gamemaster describes a location like this: "*You follow the Anomaly Detector to an abandoned house. Searching it, you find an Anomaly in the wreckage of the kitchen. Something has crawled out of the Anomaly and climbed out the kitchen window—you can see a trail leading away through the long grass of the overgrown garden,*" they have given the players all of the necessary information and nothing else. The players know what to do next and haven't actually done anything themselves.

The scene would be better described by starting off with the characters arriving at the abandoned house, and letting the players decide how they move through the building. When they get to the kitchen, add extra details, like the stains on the floor, bits of metal sliding towards the magnetic field of the Anomaly, water dripping down the walls and so on. Instead of telling the players that something has crawled away through the grass and they should follow it, just mention scratch marks near the broken window frame, and only tell them about the bent grass and tracks outside when they search around. Give the players added information in response to their questions instead of just telling them the important facts in one big monologue. (That said, if the current scene isn't a very important one and you are running short on time, it's fine to jump ahead and just tell the players what they discover. Pacing is an art you'll learn over time.)

A good description will not only ensure people know what is around them, but in a dramatic scene where there are multiple characters (or villains and NPCs involved) it also helps them understand where everyone is. This is often a good time to draw a little diagram of the place, so everyone gets it right. If everyone is clear where everyone and everything is, you don't have to worry about people arguing "I thought he was over near the propane tanks?" or "no, I'm over near the door, not close to the fire."

PLAYING NON-PLAYER CHARACTERS

A major part of your role as Gamemaster is to portray all the characters that the players meet,

from monster victims and witnesses to the characters' superiors and enemies.

Minor characters can be one-note clichés. All you need for them is a name, a small bit of context, and an accent or mannerism to latch onto in play. Something like "*Officer Bob Morrison, sceptical police officer, pulls his notebook out whenever he starts a conversation,*" is enough. You do not even need to work out Attributes, Skills and Traits—just assume that the NPC has 2s and 3s in most Attributes. If a character becomes important later on, you can develop him in more detail. It's a good idea to have a list of random names and Traits that you can pull from when you need to come up with a character unexpectedly. Players are always going off track and interrogating unlikely people, so you'll need to be able to think on your feet and come up with characterisations on the spur of the moment.

For major characters like the PCs' superiors, you'll want to get more into the persona of the NPC. Write up a full character sheet for the NPC. Come up with a few physical mannerisms or verbal tics to make your portrayal of the NPC distinctive, and write out two or three lines of dialogue that exemplify how that NPC speaks. For example, if you're going to be playing James Lester in a scene, come up with a sarcastic put-down for each of the player characters. You don't need to keep up verbal tics and sparkling dialogue for a whole scene, as long as your NPC makes a strong impression on the players.

When playing villains, make the players hate them or admire them. Oliver Leek's a great example—he's slimy, conniving, manipulative and megalomaniacal by turns. He gets under the skin of all the ARC team members. Helen Cutter, by contrast, has more shades of grey. For much of Series 1, she is an underdog being pursued by the ARC; she sticks to her principles, even though they are misguided and monstrous. Your villains should be equally connected to the player characters—distant shadowy conspiracies lack the bite that comes with a personal connection.

Don't dominate the game with your NPCs. The player characters are the heroes—they're the ones who save the day, solve the mystery and make the big decisions. Your NPCs are there only to give the player characters information, motivation or opposition.

ATMOSPHERE

Being a good Gamemaster means paying attention to the theatrics of the game. In addition to describing the scene and the events well, you can make the game far more atmospheric by changing the mood in the room you're actually in!

Lighting is one way to change the way the game feels. If you're playing a particularly spooky adventure you could dim the lights in the room, draw the curtains, have a few table lamps but keep the place dark with plenty of shadows. Moody lighting helps in most mystery settings, as long as you can read the character sheets, the dice rolls and the rulebooks without straining your eyes! Of course, for lighter toned games you can keep the lighting fairly bright, or play outside on a sunny day.

Music can certainly help. You could use soundtracks, editing out any lyrical songs so you don't have any distractions. You can also obtain 'stock' sound effects—having a deafening monster roar ready to play at the press of a button can really put the players on the edge of their seats! (That said—don't neglect the game by spending ten minutes fumbling with MP3 players and speakers. Only use music and sound effects if you can do so without disrupting the flow of the game.)

Computers are another handy thing to have, if you can keep the players focused on the game instead of checking e-mail. You can use online maps to replicate the 'Anomaly Detected' zoom-in, or bring up images of the prehistoric monsters facing the player characters.

TELECOMMUNICATIONS

Unless they're very foolish or from another time period, the player characters will carry two-way radios or mobile phones or some other telecommunications gadgets with them on a mission. This means that even if the player characters are in two different locations, both sets of players know what's going on and can give advice and make comments. Unless a player specifically says he is switching his phone off and not keeping his team-mates involved, or the phone gets destroyed or lost during the game (say, by a 'Yes, but...' result or the GM ruling it got smashed and compensating the player with a Story Point), then you can just describe everything to all the players.

If a player is out of contact, you may want to pull that player aside and run some scenes in private. In the normal course of play, you want to keep the number of secret conferences to a minimum, but plots like Stephen's clandestine relationship with Helen really benefit from the other players being kept in the dark for as long as possible.

Props are another easy way to add to the mood. Instead of telling the characters exploring the Near Future that they find a print-out describing bizarre cloning experiments involving Future Predators, you can print out a document and hand it to them (complete with tears and fake blood splatters...)

EXPERIENCE AND GAIN

Each session, the players are given Experience Points, reflecting the fact that their characters have learned from their experiences. They can spend these points (see page 111) to increase their abilities. Usually such increases tie into something the character has done during the adventure—have they used a Skill well? Have they shown particular prowess with an Attribute? Have they learned something new during the course of the game? All of these are great questions you should ask yourself before dishing out an increase in Skill or Attribute.

It could be that the character deserves a new Trait, or the removal of a Bad Trait that they have struggled with for a while. Are they braver now than they used to be? Does that mean that they should gain the Brave Trait, or lose their Cowardly Bad Trait?

Of course, the most common reward given *during* a game will be the restoration of spent Story Points, though on very rare occasions you could allow the character's maximum Story Points to increase so they can keep more Story Points in between adventures.

However, Skills, Attributes, Traits and Story Points are not the only way you can reward your players. In-game rewards are even more important than changing numbers on the character sheet. Let the player characters get a better reputation, invent new gadgets for their headquarters, make new friends and allies. Make the characters part of the world. If they save an NPC from a dinosaur attack and make a connection, bring that NPC back as a love

interest or a friend (or a troublesome conspiracy theorist). If a character keeps a dinosaur as a pet, then bring the character's landlord in as a comic-relief NPC. Every adventure should add something new to the story.

THE GAMEMASTER IS ALWAYS RIGHT

One of the trickiest parts to Gamemastering is being the referee. You should know the rules well and be comfortable making judgement calls when it comes to those odd circumstances not covered by the rules. The best thing to remember is that the same basic rule can be used for just about anything in the game (Attribute + Skill (+ Trait) + two dice, try to beat the Difficulty). Any problems, make a decision and get on with the story. Try not to stop the game and fumble through the books to find a rule, just run with it. If it's a bad call, you can always make it up to the players in other ways later by being more lenient on them in a crisis or tweaking the course of the adventure so that they gain something as a reward (see above).

There may be times when the players dispute a ruling, and start moaning. It can be difficult, but remember you are in charge. The players should abide by your decisions. If they're unhappy with it, tell them to continue on and not disrupt the game.

Talk to your players after the game. Ask them what they enjoyed, and what they didn't enjoy. If something isn't working, change it with Temporal Damage!

PLAYERS

As Gamemaster, you'll be there to guide the players through the creation of their characters (if they're using their own), and moulding the team to the series you have in mind.

As you play, you'll discover some players develop certain styles of gaming. Some like to get straight into the action. Others prefer the moody and emotional high stakes, making their character a deep and developed person. Some players just want to know where the monsters are so they can shoot at them, while other players may take more of a back-seat, spectating more during the game and enjoying the action as others make the major decisions.

Some players only want to know what their character knows, and want the whole game to be as real as possible. Others will want to come up with stories for their character and work with you to put their own character through an emotional wringer.

Tailoring the game to your players makes it more fun for everyone. Players usually fall into one of the following categories, although some players are hard to classify and others find two or three styles of play equally fun.

Power Gamers: This sort of player wants to make their character stronger, faster and cooler. They'll zero in on the really powerful Traits like Fast Reflexes and Tough, they'll probably take Experienced, and maximise a few Skills to

be really effective. Their character will be less rounded but more effective than others. They want a game more than a story, and they want to win that game. Everyone's got a little Power Gamer in them.

Keep Power Gamers happy by giving them Experience Points and new challenges to overcome. To keep the game from getting overpowered, keep moving the goalposts. Don't do this abruptly—you'll really annoy the players by, say, giving them all the best weapons, and then not including any combat in the game ever again. Instead, provide new ways for the Power Gamer to grow his character. If he's already brilliant at shooting things, start moving the game towards more investigation and mysteries, so he can start building up his character's Science and Knowledge Skills.

Over-the-top Power Gamers can play selfishly, neglecting the group in favour of their own ends—they might run off to the Near Future to look for Future Tech, or betray their organisation for profit. Remind the player that the game is about the story of the group, and if he leaves the group, well, the focus won't include his character very often.

Butt-Kickers: These players like combat. They like shooting things, punching things, killing things, and blowing things up. Unlike the Power Gamer, the Butt-Kicker may not make an optimised, super-powerful fighter, but they do like to fight. They'll probably make a combat-orientated character like Captain Ryan. Give the Butt-Kicker lots of fights to keep them happy.

Primeval assumes that shooting time-displaced creatures is the least desirable result. Make sure the Butt-Kicker knows this from the start, so they don't get frustrated. Throw in bad guys and

monsters that they *can* shoot without worrying about the consequences.

Tacticians: Some players approach the game as a puzzle to be solved. For them, the best game is one where they overcome all the obstacles in the most efficient way possible. They appreciate complex challenges (‘*how do we contain the creatures, find the Anomaly and keep our operation secret, when the Anomaly is within a busy airport?*’), but have little patience for characterisation, excessive roleplaying or goofing around. They want to get the job done.

Keep Tacticians happy by giving them the problems and puzzles they desire, and by making sure that events unfold logically and in accordance with the ‘rules’ of the real world.

Some Tacticians go too far, and fall into the trap of “meta-gaming”. They use out-of-character knowledge in the game. Just because the player has watched all of *Primeval* and knows exactly how the Anomalies behave doesn’t mean their character does, and just because the player’s day job is running a computer network doesn’t mean their character knows how to hack into a secure server. There are several ways to avoid metagaming. Firstly, you can make sure that what the characters know is roughly equivalent to what the players know.

If you’re running a game for a group of *Primeval* obsessives, then start with their characters already experienced in Anomaly travel. If your players are new to the setting, then so are their characters. You can also turn meta-gaming against itself—if a player knows more than you about a topic, then ask the player for advice. If the computer expert is trying to hack into a computer, ask them what sort of computer security the bad guys would probably use, and get them to explain why their own attempt fails!

Specialists: Some players like to play one type of character over and over. They might like playing sneaky thieves, or charming faces, or manipulative politicians. To keep the Specialist happy, give them scenes in the adventure where they get to do whatever they like to do.

One type of Specialist that shows up in *Primeval* is the Pet Collector, a player who likes animals and likes their character to have a cool pet or mount. If you’ve got one of these players, then give them scenes where their pet plays a major role. (Abby Maitland is an example of this sort of player—a lot of her plots revolve around Rex.)

Over-the-top Specialists try to make the whole game revolve around their schtick, and complain when they don’t get to do their thing. Try to draw the specialist out of their niche by giving them more stuff to do that leads to them getting to use their speciality. For example, if a player likes playing a sneaky thief, then run a game where he has to infiltrate a party and do lots of roleplaying before he can sneak off upstairs and steal back the Future Tech gadget.

Method Actor: This player really likes roleplaying and getting into character. They’re less interested in fighting dinosaurs than in exploring how fighting dinosaurs affects their character and the world around them. They want scenes that are not about the Anomalies and monsters, but are just about roleplaying and character interaction and day-to-day life. Keep the Method Actor happy by giving them such scenes, but make sure they don’t drag on too long—*Primeval* games are quick-paced!

The danger with Method Actors is that they prioritise their character’s story over the rest of the group. In such cases, gently remind the player that this is a team game, and the story’s about the group as a whole. Also, make sure that all the characters have a good reason to go off investigating Anomalies and risking their lives.

Storyteller: Like the Method Actor, the Storyteller is more interested in roleplaying than puzzles or combat. They are less interested in their character’s internal life, and more in the overall plot of the game. They may not care very much about individual monsters, focusing more on the story and the big series arcs. Storytellers want distinctive NPCs, interpersonal drama, big mysteries and epic stories.

Storytellers can be great for a campaign, as they’re really enthusiastic and want to engage with your adventures. Be careful that they don’t take over the game—in their enthusiasm, they can drown out quieter players.

Casual Gamers: Some people enjoy taking a less active role in the game, whereas others simply cannot get a word in—the other players are so keen to get their intended actions heard that it simply drowns out the great ideas that the quiet player may have. First of all, ask the player if they’re okay. If they’re happy taking a back seat and spectating, then that’s fine. If they want to be more involved, that’s where the Gamemaster really comes in. Give the character an essential role in the story, or an extra cool sub-plot. Bring the player out of the background by making their character more active in the story. That way, the player has to become more involved, and the others will have to give them a chance to be heard.

As long as everyone has fun, then that’s the key to a good game.

ADVENTURES

This chapter is all about designing your own adventures for *Primeval*. Take a look at the sample adventure on pages 269 – 283 as you read through it, and see how the various concepts work in practice! Later, we'll bring in the concept of the Series Plot, but for now, we'll just talk about individual 'episodes' as opposed to a whole series. Roleplaying games aren't the same as television, but many of the story concepts cross over from one to the other.

COMPONENTS

Every *Primeval* adventure includes several key components. There are lots of different combinations and ways to use these components, but you will need to decide on all of them.

INITIAL IDEA

The first thing you need is an idea. This can be a full-fledged plot like '*The player characters are trapped on a sinking passenger liner that's been overrun with monsters, and they need to find the Anomaly and seal it to save the ship. The water's pouring in through the Anomaly; so they need to work fast.*' It can be a single scene or even just an image that you want to see in the game, like '*Tanks vs. a dinosaur stampede!*' or '*an Anomaly at the centre of one of the hedge mazes*', or '*the characters visit the ruins of their home town in the future*'. It can be a response to what happened last week, like '*ok, the players vowed to hunt down that escaped clone—where would a confused, amnesiac copy of Connor go?*' Maybe the players have asked for a particular sort of adventure,

like *'we're tired of mysteries—let's have a game with lots of running around being chased by monsters for a change'*.

If you're stuck for inspiration, roll on the random tables at the end of this chapter.

THE ANOMALY

The Anomalies are the defining mystery of *Primeval*. They're an injection of weirdness and excitement into an ordinary world. Every adventure should either have an Anomaly in it, or the *consequences* of an Anomaly in it, like a left-over creature or someone trying to use Anomalies for their own ends.

For your first adventure, just think about where the Anomaly opens and where it goes. Look around you—where's the worst possible place for an Anomaly to open right now? Where would your prehistoric monsters cause the most carnage? Think about the surrounding terrain, both in the modern day and on the far side of the Anomaly. Coming up with interesting places to open an Anomaly is great fun—the more unexpected the setting, the better. *Primeval* is all about the prehistoric invading the modern day, it's about the shock of seeing Mammoths on the motorway, of dinosaurs in the drive-thru fast food joint, of a Stegosaurus rampaging through the House of Commons. It's about the clash of expectations.

Think of locations that give the creatures plenty of hiding places, or that could be dramatic backgrounds for a chase or a fight. Think of what items the characters could find to use against the creatures. Brainstorm a few interesting scenes and encounters that could take place in each location. For example:

Shopping Centre: The Anomaly opens up in a busy shopping arcade. What could happen?

- **Lots of crowds, lots of witnesses.**
- **Creatures could head straight for food on shelves; PCs find small dinosaur that fell into freezer and needs to be nursed back to health.**
- **Sporting goods shop, pet shop—weapons, cages, bait.**
- **Running up a down escalator, pursued by a monster.**
- **Mall rat kids stay behind if shopping centre is investigated.**
- **Base your map on local shopping centre known by all the players.**

Junkyard: In an old car scrappage yard, bits of scrap metal start spontaneously moving across the dirt as an Anomaly opens. What could happen to the player characters?

- **Wrecked cars could be a hiding place for monsters or a place to shelter for PCs.**
- **There's a big electromagnet for lifting up cars—could be used to swat or grab a dinosaur!**
- **What does the electromagnet do to the Anomaly?**
- **Car crusher, forklift, big tractor—all possible weapons.**
- **Monster could knock over stacks of wrecked cars like dominoes on top of PCs.**
- **Junkyard guard dogs?**

Farm: The Anomaly opens on a rural farm.

- **Lots of prey. Sheep killing, cattle mutilation. Could misdirect PCs with stories of a strange monster that turns out to be a wild dog.**
- **Isolated farmhouse could be besieged by a pack of creatures, like in a horror movie.**
- **Pitchforks and shotguns! Farm could also have veterinary equipment like sedatives.**
- **PCs are crossing a cornfield, see something coming through the long grasses.**
- **Anomaly in an open field—how do PCs hide it or explain it away?**

Nuclear Power Plant: The Anomaly opens somewhere within the bowels of a nuclear power plant.

- **Small dinosaurs eating wiring=disaster!**
- **Nuclear power plants have pools to cool used fuel—radioactive dinosaurs in hot water!**
- **PCs have to wear protective suits—one injury means exposure to radiation.**
- **Anomaly + radiation?**
- **Lots of running down pipes and corridors.**

Quiet seaside town: An Anomaly appears somewhere near a town in a sheltered bay.

- **Underwater or shoreline Anomaly?**
- **Lots of small fishing boats and yachts—monster could drag people overboard.**
- **PCs have to stay overnight—where? Camping site, hotel? Monster could attack during the night.**

- **Lots of retired pensioners and day trippers as victims.**

Natural history museum: An Anomaly opens in the midst of the glass cases and dioramas in a natural history museum.

- **Old Victorian building, crammed with exhibits.**
- **Some rooms have models—PCs have to spot the real monster among the fakes.**
- **Museum is locked overnight—the PCs need to catch the monster before it opens in the morning.**
- **Museum has fossils and other records—if PCs travel back through Anomaly, they could leave something behind that shows up millions of years later in the museum collection, like a mysterious human handprint in 80-million year-old rock.**

Try to come up with at least four ideas for anywhere an Anomaly opens. You might not use all these ideas, but they're a great starting point.

Also consider the Anomaly itself—how long will it stay open for? Does it open and close intermittently? Is it moving?

THE CREATURE INCURSION

An Anomaly opens and something comes out—the characters have a creature to deal with! There's a long list of creatures in Chapter Fourteen, and you can make your own monsters up based on fossil records or your own imagination, but the creature's Attributes and Traits aren't the important thing—the key question is, what does the creature do when it arrives? If it's a predator, what does it hunt? How does it adapt to its surroundings? What makes this incursion unique? How does it interact with the complications (see below)?

It can be easier to start with the creature you want to showcase, and then work back to the Anomaly, if you've got a monster that you really want to use. An aquatic monster needs an Anomaly near water (unless you want to run a very strange adventure where the PCs have to work out what to do with a stranded, time-displaced whale in the middle of dry land...)

THE ANTAGONISTS & THE VICTIMS

Who is blocking the characters' attempts to secure the Anomaly and deal with any creatures? Antagonists are not necessarily enemies of the characters—they could be misguided or not fully comprehending of the situation. If an Anomaly opens on a military base, then the officer who blocks the characters from searching the base to protect its security is an antagonist, even though he has perfectly good reasons for interfering with the player characters' mission. Other antagonists are out to stop the player characters, either because they want the Anomaly for themselves, or because they are trying to conceal their own activities. Sir William and Leek's mercenaries are great examples of one-episode antagonists; Valerie Irwin, the park ranger who kept her pet tiger a secret from the ARC is an example of an antagonist who covertly opposes the player characters while seeming to be on their side.

You should also consider the victims of the creature. You're going to need a few people to get attacked by the monster. If you kill them off, then think about the clues the monster could leave behind, like tooth marks or evidence of how it stalked and killed its prey. If they survive, then what clues can they give the characters in their eye-witness accounts? Remember, too, that when people are attacked, that is going to attract the attention of the authorities. Once the bodies start piling up, the player characters will not be the only ones investigating the mysterious deaths.

THE COMPLICATIONS

If every *Primeval* adventure boiled down to '*Anomaly opens, monsters pop out, players shoot monsters*', the game would get very repetitive. You need to include one or more complications, added problems for the players to solve while they deal with the creatures and the Anomalies. For example:

- **The creature incursion is in a very public or crowded place; the characters have to hunt the monster without alarming the public.**
- **There is a time limit—maybe the Anomaly has already started to close, and the characters have to act very quickly.**
- **There are problems back at the characters' base. Maybe their organisation is being investigated by the authorities, or there is a technical problem.**
- **A friend of one of the characters is involved in the incursion.**
- **The characters need to investigate the past history of the area to find the creature.**
- **The characters are being watched by someone, like a journalist.**
- **A small creature has already been captured by someone who intends to sell it or keep it.**
- **The Anomaly's unstable or mobile.**

Ongoing Arc Plots (see below) are a great source of complications.

Complications do not have to be connected to the current Anomaly. You can throw in personal plots and problems for the characters that have nothing to do with the Anomalies. Some Bad Traits are great for this—Abby's Dependent brother causes lots of problems in Series 3, Stephen has to take steps to conceal the Dark Secret of his relationship with Helen Cutter and so on. Force the player characters to split up to deal with two or more problems.

INVOLVING THE CHARACTERS

There are two aspects to this - firstly, how do the characters get involved in the mystery, and secondly, how do the *players* get emotionally involved and excited? You want the players to be eager to get out there and find the truth about what's going on!

Hooking the characters is easy. If the players' group has an Anomaly Detector, that can pick up a new Anomaly opening. The characters are dispatched to investigate. Simple! If they don't have an Anomaly Detector, or you want to vary the hook a bit, then you can give them news reports about creature sightings, unexplained disappearances, mysterious animal tracks and other indirect clues. (A character with the Rumour Mill Trait works really well for this.)

Methods to get the players excited:

- **Give them an intriguing mystery or unanswered question to solve: A man is torn to pieces inside a locked room, and there's no sign of the creature—what killed him? An Anomaly is flickering on and off—why? The characters find six separate reports from hikers and travellers about monster attacks near a small rural village, but no reports from the locals—what are they hiding?**
- **Hint at a connection to the ongoing arc plot: Bringing in ongoing plots always piques the players' interest. Dropping hints that, say, Helen Cutter was spotted near an Anomaly will get the players going crazy. If the characters spotted a mysterious paramilitary group in prehistory in a previous adventure, then telling them that the body of a mercenary just washed up on the coast, and that he was obviously torn apart by a prehistoric monster will get them involved in the mystery-of-the-week as well as the ongoing plot.**
- **Make a connection with one of the player characters: Instead of having the first victim be some anonymous member of the public, make it a player character's grandmother who has her woolly hat eaten by an angry Anurognathus. Have one of the player character's friends call him up to ask him about dinosaurs, because the friend swears he just saw a Brontosaurus walk past his kitchen window. Look at the player characters' Traits—if a character has Animal Lover, you can get that player involved by having a dinosaur captured by a cruel circus owner and exhibited as a freakish monster. If a character has Owes Favour or Obligation, then use that to drag them into the adventure.**

Action

Primeval is crammed with monsters and mayhem. For every intellectual discussion about palaeontology or the implications of time travel or the politics of the Anomaly Research Centre, you want a creature attack or a chase. Great drama, explosions and chases can lead to some fantastic action scenes. When plotting your adventure, think of action scenes you want to see. Look at your locations, your antagonists, your monsters, and think of ways they fit together. Let's say your Anomaly opens up in a railway station—what sort of action scenes could work there?

- **Fighting a monster on top of a moving train.**
- **Fleeing from a monster down the narrow corridor inside a train.**
- **Tracking a creature through the vaulted ceiling of an old railway station.**
- **Monsters in the subway tunnels.**
- **Frying a monster on the third rail.**

As you're thinking of the basic story, if you have any particular ideas for cool action scenes that would make an exciting and dramatic sequence, pencil them in. The way roleplaying works, it may be that the scene will have to move around in the story structure, so have a few worked out for the various locations the characters can go to, though you can save the big action for the climax.

BUILDING THE ADVENTURE

Once you have a pile of ideas and concepts for your adventure, it's time to put them all together.

An adventure tells a story, and all stories have a beginning, middle and end. We're not going to get too complicated with this, but most stories can be broken down into the following parts. You probably already know how this works from TV, movies and novels, but may not realise it! In fact, writing an adventure is a lot like coming up with the outline for a television episode—with one big, big exception. You don't know exactly what will happen.

No adventure outline survives contact with the players. Players do unexpected things. They'll miss

SERIES PLOTS

Series plots are bigger stories that weave in and out of weekly adventures. They're covered more on page 231, but for the moment, just remember to leave dangling loose ends and mysterious hints of greater plots in your games.

clues that you thought were totally obvious, and come up with fantastic solutions to problems that you never anticipated. The game will shoot off in unlikely directions half the time; the other half, the players may do as you expected them to do, or do something unexpected but arrive at the same conclusion at the end.

When you're preparing an adventure, do not think of it as a script, but think of it as a series of scenes and encounters that the players will *probably* follow in some order. Have a story in mind before you begin, but be willing and eager to change that story in response to what the players do.

An adventure could be broken down into the following components, though this is just a guide and you can feel free to experiment and try something different.

Adventure Outline

- **Prologue:** Hint About What's Coming
- **The Beginning:** Set Up, Investigation
- **The Middle:** Rising Action, More Investigation, Twists and Turns, Monster Attacks and Chases
- **The End:** Climax, Resolution
- **Epilogue:** Aftermath, Teaser

Let's take each part of the story one step at a time and see what happens in each bit.

PROLOGUE

A good way to get everyone interested in the coming story is to have a prologue. It can be a short 5-10 minutes at the beginning of the story that can be used to set the scene, give a rough idea of what's to come and get everyone interested. It can be used to introduce the threat or other important characters who will be placed in danger.

In the game, a Prologue could involve the player's normal characters, just to set the pace and the scene. Alternatively, you could have the players adopt the roles of other characters to give them a sense of what they're going to be walking into. For example, if the adventure is about a Mosasaur in a water park, then the teaser could put the characters in the shoes (or flippers) of a family of holiday-makers who are about to get eaten! You can write up temporary characters for the players, or just let them make up suitable doomed NPCs on the fly. This allows them to play new and different characters each adventure, if just for a few minutes, and you could even do a 'monster's eye view' and let the players play displaced monsters for the teaser as they devour their victims!

Sometimes these prologues are a 'catch-up' of prior events—this can be a great way to remind the players of what happened in the previous session. You can also describe a scene involving the villains - the player characters aren't aware of these events, but it lets the players in on schemes that are going on elsewhere. Anything is possible, as long as it gets the story going, and gets the players interested and intrigued.

THE BEGINNING

The first part of the adventure has to introduce all of the characters (especially the player characters if they

TIMING

Working out how long an adventure will take to play is tricky. In an ideal world, you should be able to fit each adventure into a single session of play, assuming you play for 3-4 hours. In practice, that's hard to accomplish. Players like to chat and relax as well as play; some scenes take a lot longer to play out than you'd expect. On average, aim to get through around 5 to 8 scenes per game session. Don't worry if you miss this target, though; it's more important to end the game session on the right note than it is to cram a whole story into one night.

Try to end the game session on a cliffhanger, where you can pick up the action immediately next time ('*you're exploring the abandoned house, and suddenly the window shatters and something huge and scaly leaps into the room! Tune in next week—if you dare!*'**) or else at a point where the players have a clear plot hook to follow up on at the start of the next game (like** '*you've just pulled the body of the last victim out of the river... and she's wearing strange clothes and clutching a metal object that obviously isn't from this time period. You can investigate the corpse next time!*'**).**

haven't been used before) and get things moving, revealing the basics of what's going on. If this is the characters' first game, this will set up who's who before something dramatic happens to bring them all together. If they are an established group, you need to pull them into the scenario with a hook. The characters could:

- **Hear news of a creature attack.**
- **Be called in by the authorities to deal with a problem.**
- **Detect a new Anomaly, if they have the right technology.**
- **Be contacted by friends or informants, who know they're the sort of people who can deal with unusual events.**
- **Find a newspaper article or web-page that hints at a creature incursion.**
- **Run into signs of a creature as they go about their normal lives.**

Early in the adventure, you want to intrigue and excite the players by having the hook bring them to an unexpected or unusual situation. A monster attack in a forest is dull—spice things up by, say, having the monster steal a child, or maybe the forest's used for paintball games and there are still players out there, or there's a huge storm brewing and hunting the monster is going to be harder because of the rain. One of the great things about *Primeval* is that you can use incongruous settings for monsters. A dinosaur in the jungle is one thing, but a dinosaur in a hospital is much, much scarier.

There should rarely be monster attacks or major conflicts in the early stages of an adventure. The Beginning is about scene setting and establishing the characters. It's about setting the mood and showing what the characters have to do.

Investigating stuff is the key to a good adventure and now the characters are aware that something is amiss they will decide to look into it a little further. This is when the characters do their investigating, and the Gamemaster will give the players bits of information, leading them from one clue to another until they discover the basics of what is going on. This trail of bread-crumb clues will lead them further and further into the plot. Do not make the players roll for clues unnecessarily—if your plot depends on the characters following the creature trail into the bog, don't make them roll Awareness to see the tracks!

As the characters get closer and closer to the root of the plot, things are likely to heat up. There should be 2-3 scenes in the Beginning section of the scenario.

THE MIDDLE

In the middle of the story, the characters are starting to get the idea of what's going on. They've uncovered the problem and are working on a way to solve it, though they may not be aware of who exactly is behind it. They'll know that their chances are slim, but they'll be ready to face the challenge ahead.

You should start threatening the players with monsters in this section. Don't just have the monster show up and start clawing and biting—build up to the moment it bursts in. Let the monster pick off NPCs, let the characters find more traces of its activities, let the characters spot the beast from a distance.

This section is also when complications come into play—can the characters conceal the existence of monsters and Anomalies from the public? Can they keep the timeline intact?

In the latter part of this section, the Gamemaster can reveal a plot twist. Maybe there's more than one monster. Maybe one of the NPCs is protecting the monster, or the Anomaly is a trap, or there's another faction pursuing the monsters too.

There will usually be 3-5 scenes in the Middle, but the players may not play through all of them. Some encounters will be missed or skipped. Don't worry if the players don't end up seeing all your cool ideas, as you can reuse material in some future adventure.

THE END

Everything has been building up to the big finale, the climax of the story, where all the clues have been leading. This section has the big fight with the monster, where the characters use all their Skills, elements of their surroundings, and the information they have uncovered to defeat the monsters. This is where the mystery is laid bare, where the characters find out exactly what was going on all along—or

IDEAS FOR SERIES PLOTS

THE DISPLACEMENT

BEGINNING: The Anomalies are getting bigger and more frequent. If this continues, the whole country will be overrun.

MIDDLE: The characters discover that most of the new Anomalies are connected to the K-T transition at the end of the Cretaceous. It is the impact of the asteroid that caused the Anomalies—the sheer force of its crash landing fractured space and time.

END: The characters discover a way to prevent the Anomalies from getting worse, but it means detonating a specially designed nuclear weapon at the right 'super-Anomaly' in the Cretaceous. The characters need to get in, set the bomb and get out before they're killed in the same event that wipes out the dinosaurs.

THE INHERITORS

BEGINNING: The characters get help from a mysterious benefactor, in the form of advance warnings and future technology.

MIDDLE: Investigating the benefactor reveals that he is working for someone on the far side of an Anomaly. Travelling through the Anomaly, the characters find themselves in the Far Future. The benefactor's masters are a race of intelligent beings that evolve millions of years in the future, long after humanity has gone extinct.

END: The characters discover that the 'inheritors'—the post-human civilisation that rules Earth after our demise—have been manipulating events in the present to preserve their own past timeline. They want to make sure that nothing threatens the history of their evolution, and for that evolution to take place, humanity must go extinct...now.

ANOMALY ZERO

BEGINNING: A brilliant young mathematician is attacked by mysterious assailants who came out of an Anomaly.

MIDDLE: Working with the mathematician, the characters find out there is a pattern to the Anomalies. They can construct an even more detailed Anomaly Map with her help, as long as they protect the mathematician from yet more attempts to kidnap or kill her.

END: The mathematician's work points to there being an original Anomaly, Anomaly Zero, in the distant past—and determines a route through the Anomalies to get there! What will the characters find at Anomaly Zero, and who is trying to get there first?

discover that there is a bigger mystery that will take more adventures to solve.

The end should build on elements set up in the rest of the game. The characters should win because of what they have learned in the previous sections, not because they rolled really well with a Coordination + Marksman attack with a rocket launcher.

The end usually consists of 1-2 scenes.

EPILOGUE

In the final couple of minutes of the story we see the results of the characters' actions. Any captured creatures can be sent back through the Anomaly, and the portal closes (or

is put under armed guard). The characters finish covering up the whole incident. Optionally, check for Exposure and Temporal Damage at this point.

If it suits your game, end with a hint about upcoming adventures. For example, if one of the bad guys got trapped in the past when the Anomaly closed, then you could describe a quick scene where that bad guy escapes back through another time portal, or gets devoured by a dinosaur. If the characters recovered an artefact from the future, then you could have a government man in black stacking the artefact away in some vast warehouse.

If the characters rescued a mysterious woman who was unconscious throughout the adventure, then the game could end at the moment she opens her eyes; next week will be all about the characters questioning her and dealing with her revelations.

THE FINISHED ADVENTURE

By now, you've got an outline of your adventure, you've got an idea of how all the scenes fit together, and you know how the players will get from scene to scene. You're good to go! But if you have more time, polishing your adventure always helps. Write down sample lines of dialogue for the NPCs, to help you get into character. Draw maps, find illustrative photographs, write up handouts for your players. Write up the statistics for all the major NPCs and monsters. Preparing an adventure can be almost as much fun as running it!

TWO (AND THREE) PART STORIES

Of course, there are times when the adventure is so big you can't fit it into an evening's gaming. These epic two or three part stories are basically the same as a normal adventure. They have a beginning, middle and end, though many elements will take longer. The set up will probably be around the same, but the investigations that follow may be more elusive, or the trail may be longer. There may be a few plot twists and sudden changes in direction.

Multi-part adventures should always end on a cliffhanger. The term 'Cliffhanger' comes from the old cinema serials, where each episode ended with the hero in some dramatic situation where it looked as if they could not survive. This way, the audience felt that they had to return to see the next episode, to find out how their hero could escape. A good two-parter should have the same effect—your players should be left with the need to return to the game.

Story Points: In between parts of a two-part or three-part story, the characters should keep the Story Points they have. If you feel that they have

done particularly well in the first part, but may need a little help in order to finish the adventure, you can give them some Story Points as a little boost, but their totals shouldn't be reset—after all, it's the same story, it just takes a little longer.

THE SECOND PART

Continuing a multi-parter isn't all that different from a normal adventure. Instead of a prologue, you can remind the players where their characters were before the last gaming session ended, and they can remind you of anything you might have forgotten, too!

The second part continues as the characters get out of their 'cliffhanger' situation (hopefully) and continue with their investigations and the rising conflicts and challenges ahead. The end of the adventure will have the same structure, coming to a climax as the villains are defeated. As it's a two- (or three-) parter, the finale should be bigger, grander, and more dramatic than your cliffhanger. Two-parters in the middle of your series should hint at events to come in the series finale, while the finale itself should be the biggest bang of all. Pull out all the stops!

CHARACTER STORIES

During the series, every character should have their opportunity to prove themselves. The Gamemaster should create adventures that give every player their shot at being the focus.

To do this, the Gamemaster can chat with the player about their character's background. Is there something about the character the player hasn't explored? Events in their past that haven't been detailed could be filled in, or people can resurface into their current lives that haven't appeared in the actual game before. Their focus doesn't have to be the central point of the adventure, you can still have all the action and drama going on as normal but there can be a complication, a little side story that intertwines with the main plot that revolves around a character.

It could be that the villain is a childhood friend of one of the characters—can they be shown the error of their ways and redeem themselves, or are they lost? Does a romantic interest develop in one of the character's lives? Doing this makes sure that over the course of the game, everyone gets a chance to do something extra special, and their characters can develop and grow. You can tie these character plots into the main series plot later on, so what seemed like a personal story of interest to only one player is actually part of a greater conspiracy. (Take Caroline Steel in Series 2—she starts off as Connor's love interest, but is later revealed to be working for Oliver Leek's conspiracy!)

SERIES PLOTS

HELEN "Humanity is a stain on the face of the planet. Once we're gone other species will be allowed to develop in peace, the way they were intended to. There'll be no war, no pollution, no predators."

DANNY "If you've wiped out humanity then why am I still here?"

Episode 3.10

By now you should have your adventure ready to go. This is great if you're just planning on running a one-off game, but the great thing about roleplaying games is that you can keep going for as long as you like. Some games have been known to continue for many years, with players coming and going, characters dying or leaving, with new and bigger battles to face every time. If you're planning on some form of continuing story, you may want to consider the series as a whole.

A series is a block of several adventures, just like a television series or season is made up of several episodes. For roleplaying games, most series are between 6 and 12 episodes long.

Creating a series plot is just the same as creating an adventure. It has a beginning, a middle and an end, just like any story. Instead of getting all of these elements into a single adventure, you space it out over your series, however long that is. Let's say we're going to run a game of around thirteen adventures. In most of those adventures, you include a hint or a reference to the ongoing plot. In some, you barely mention it at all; in others, the series plot is front and centre. Usually, but not always, the series plot involves a rival conspiracy.

For example, let's assume the player characters are working for the Anomaly Research Centre, and the GM is going to use Dinosaur Hunters, Incorporated as a rival organisation for the series. The overarching plot is the danger of the Anomalies being used heedlessly for entertainment.

RANDOM PRIMEVAL ADVENTURE GENERATOR
ANOMALY LOCATION

Roll		Roll		Roll	
1 - 1	Forest	3 - 1	In the sky	5 - 1	Sewer or underground
1 - 2	Farmland	3 - 2	Underwater	5 - 2	Church or graveyard
1 - 3	Shore or beach	3 - 3	At sea	5 - 3	Junkyard or building site
1 - 4	Natural Cave	3 - 4	Small Island	5 - 4	Wasteground or ruin
1 - 5	River, bog or estuary	3 - 5	Warehouse	5 - 5	Mobile Anomaly - present-time end moves
1 - 6	Mountains or hills	3 - 6	Theatre, cinema or stadium	5 - 6	Mobile Anomaly - other-time end moves
2 - 1	Country house or estate	4 - 1	School	6 - 1	Mobile Anomaly - both ends move
2 - 2	Park or sporting ground	4 - 2	Shopping centre	6 - 2	Unstable Anomaly - opens and closes repeatedly
2 - 3	Small Village	4 - 3	Office building	6 - 3	Recurring Anomaly - has opened in the past, will open again
2 - 4	Zoo or nature reserve	4 - 4	Factory	6 - 4	Huge Anomaly - big enough for Gargantuan creatures
2 - 5	Harbour or cove	4 - 5	University or science laboratory	6 - 5	Artificial Anomaly
2 - 6	Motorway	4 - 6	Civic building	6 - 6	Mobile Anomaly - present-time end moves

COMPLICATIONS

Roll	Complication
2	Another time traveller comes through the Anomaly.
3	Someone wanders through the Anomaly and must be rescued.
4	Something dangerous (toxic gas, floodwaters, radiation, electromagnetic energy) is leaking from the far side of the Anomaly.
5	Two different sorts of creatures come through.
6	There's a Swarm, pack or herd of creatures, not just one or two.
7	One of the characters has a problem unrelated to the Anomaly (troublesome Dependent, arguing with superiors, sickness, blackmail, money woes, meets an old friend) that complicates the investigation.
8	One or more people are attacked by creatures; the characters have to cover it up.
9	Somone else runs into signs of the creature incursion and starts investigating, and probably gets into danger by doing so.
10	The characters need special permission or help to get to the Anomaly location.
11	The characters run into a dangerous problem (criminal gang, smuggling, toxic waste dumping) that's not directly related to the Anomaly, but happens to be in the same area.
12	Roll again twice.

The beginning of the series plot is the introduction of DHI as a rival. In the first few adventures, the characters come across evidence that there's someone else out there in the past. They find tire tracks in the Mesozoic; in the present day, someone breaks into a secured Anomaly site, knocking out the guards, and travels into the past; the characters hear news that a famous celebrity has suffered a 'skiing accident', but one of the characters hears rumours that the celebrity was actually savaged by a wild animal.

In the middle of the series plot, the GM ramps up the threat of DHI. The characters run into a DHI hunting party in the distant past, or maybe the hunting party comes *out* of an Anomaly in pursuit of their quarry. The characters break into a Pemberton Group office to find out more about DHI's mysterious backers. The possibility that DHI accidentally alters the timeline is shown when there's a minor temporal shift affecting one of the player characters. Another character might be headhunted by DHI—they pay a lot better than the ARC. If that character really needs money (say, if a relative is sick and needs medical treatment), then that might be a very tempting offer.

Also in the middle, but unrelated to the DHI plot, the characters find an Anomaly that goes back to the Ice Age. This is a semi-stable Anomaly—it shows no sign of closing.

In the final section of the series plot, the characters run into a DHI team in the past. The foolish tourists had to abandon their vehicle on the snowy steppes of Ice Age Europe, and

RANDOM PRIMEVAL ADVENTURE GENERATOR

TIME PERIOD

Roll	Time Period
2	Precambrian
3	Cambrian-Ordovician
4	Silurian-Devonian
5	Carboniferous-Permian
6	Triassic-Jurassic
7	Cretaceous
8	Paleocene-Eocene-Miocene
9	Pliocene-Pleistocene-Holocene
10	Near Future
11	Far Future
12	Far Far Future

need the characters' help to get back to the present. When the two teams return to the present, they find that history has changed completely, and the present is now a dystopian nightmare or ruled by Neanderthal-descended creatures or that humanity is extinct or some other horrible fate, caused by the DHI's careless meddling with the Anomalies. The characters have to team up with DHI, find their way back to the stable Anomaly, and then head back to the Ice Age and undo the damage to change the future back again.

OPENING ADVENTURES

The first adventure in each series needs to be carefully considered. After all, it'll be where the players get used to the characters, set the scene for things to come and find out how the game works if it's their first time playing. Even if they have played through a series before, the events of the finale, and the intervening passage of time, will have changed the game considerably.

As the game progresses, the players will become used to their characters and each other's characters until they gel as a unit, but until then you may need to run the first adventure or two to really establish who they are, how they know each other and why they're getting involved in the adventures.

Your opening adventure, no matter what setting or story you have planned, should give the players a chance to get the feel for their characters, and to get to know the other characters as well.

FINALES

The end of a series plot is your finale. Usually a two-, sometimes three-parter, the finale is always something really big, dramatic and doesn't hold back. In a finale, the series plot comes to a head, long-running plot threads are resolved, and character arcs are completed. Don't be afraid to make big changes in a series finale—kill off long-running NPCs, put the fate of the world in jeopardy, put the characters into life-threatening situations, change your whole group framework. When it comes to finales, go big—whether it's bringing back every monster your group has ever faced, or putting the whole human race in jeopardy!

If your characters survive the finale, you can start another series with the same characters. A few weeks or months should pass between the end of one series and the start of the next. Give players a chance to tweak their characters and consider what personal plot arcs they want to explore in the next series. Change things up instead of continuing on as normal. Make the whole game feel fresh and new again!

CONSPIRACIES

The Anomalies are, apparently, a natural phenomenon, opening and closing across Earth's history like the tides.

The dinosaurs and other prehistoric monsters that come through into our world are savage, dangerous beasts, but they are just following their instincts. They are confused, scared and hungry, not malicious or evil.

Evil is a Trait shown only by humans.

There are other groups out there in the shadow world of those who know about the Anomalies, in the underworld of government agencies and black-ops military units and mysterious factions. These groups have their own plans for the Anomalies, and those plans may be very dangerous indeed.

In the *Primeval* series, the Anomaly Research Centre has encountered two conspiracies already. First, there was Oliver Leek's plan to sow chaos and seize control of the government using mind-controlled Future Predators; the team also dealt with Christine Johnson's organisation. Both conspiracies were using the Anomalies for their own ends.

THE OPPOSITION

A conspiracy is the dark reflection of the player characters' group. For example, the Anomaly Research Centre exists to contain the Anomalies and protect ordinary people from displaced monsters; the conspiracies they face are interested in exploiting the Anomalies, and are willing to

endanger people to do so. Both sides share a great deal in common—they have field teams, secret bases, researchers, they are both answerable to higher powers like the government, they are both secret. To someone on the outside, there seems to be little difference between the player characters' group and a conspiracy. They are both secret organisations meddling with elemental forces beyond humanity's grasp, but the conspiracy's goals are very different.

In the game, conspiracies give the player characters an enemy to defeat. Displaced monsters and Anomalies are exciting and dangerous, but you also want a bad guy that the characters can talk to, hate, outwit and eventually punch in the face. Conspiracies are not one-shot bad guys, but major antagonists that it will take multiple adventures to stop.

MAKING A CONSPIRACY

Conspiracies are like a group framework for the bad guys. Take the group framework chosen or created by the player characters and think about what sort of group would oppose them. The conspiracy should be similar to the players' group, but more powerful. The ARC, for example, is opposed by Christine Johnson's organisation.

THE PLAN

"The Anomalies are unstoppable now. In the future money won't mean much, but knowledge and power will. And I intend to be very, very powerful."

Episode 2.7

What is the conspiracy's ultimate goal? What do they want—World domination? Control of time? Money? Power? Weapons? Escaping the apocalypse? Think about how the Anomalies fit into this plan. There are lots of ways to use doors to the past and future to accomplish a nefarious master plan—what method does the conspiracy use?

World Domination: Taking over the world is a classic goal of evil conspiracies. Bringing the governments of the world to their knees, demanding they obey you... that's the ultimate goal of every budding villain. A conspiracy could use threats ('*obey me, or I'll erase humanity from history*'), blackmail ('*Only my organisation has the cure for the prehistoric plague that my agents have just released at twelve different airports*') or behind-the-scenes manipulation ('*we set up a secret society 300 years ago; by now, they have infiltrated every major government and military in the world*').

Control of Time: If you can dictate the course of history, then the world is yours. Claudia Brown was erased by a chance encounter in the Permian. If a conspiracy could determine the changes needed in the past to shape the present, they could rewrite reality. This was Helen Cutter's grand design when she planned to erase humanity by wiping out our ancestors at Site 333. Other conspiracies are less obsessive and nihilistic. With the right change to the past, a conspiracy could erase their enemies or maybe even whole countries ('*The United States? Never heard of it. I'm from the American Colonies of the Great British Empire*') and change time to their whim.

Money: It all comes down to money. The resources of the past can be plundered to feed the rapacious hunger of the present. A conspiracy with no regard for paradoxes could steal natural resources like oil or minerals from the past, or even from the far future. The oil beds of the present are the graves

of billions of trees and swamps; millions of years in the future, forests could cover the Earth once more, and millions of years after that, those forests could be crushed into more oil. The wilderness of prehistory could be turned into farmland. The Anomalies are doors to a thousand other versions of our world to be exploited.

Power: The Anomalies already defy the bounds of space-time—an Anomaly in prehistoric China could link to present-day Luton. If you could control Anomalies, you would be able to step across the world in an instant. An invading army could march from one country to another via prehistory, and appear right in the middle of the enemy's capital. If an Anomaly can randomly deposit a Stegosaurus right into the middle of the House of Commons, imagine the power that comes with controlling the Anomalies!

Weapons: The right creature could be a weapon of terror. Drop a T-Rex into Times Square, release a Future Predator pack into a war zone, wipe out the world's food crops with a Swarm of starving Jurassic insects. A biological weapon like that would take the world by surprise; as James Lester said, they've planned for everything up to and including alien invasion, but not dinosaur attacks...

Science: Not every conspiracy starts off with villainous aims. Some are genuinely interested in scientific research, in mapping the Anomalies or learning about dinosaurs. The characters may disagree with their *methods* instead of their goals. Any scientist would agree that mapping the Anomalies is a worthy aim; but if the conspiracy is deliberately changing history as part of their experiments, they must be stopped!

Escaping the Apocalypse: Basic survival could be the goal of a conspiracy. The end of the world is coming. The near future comes closer with every passing second. Finding an escape hatch is a worthy objective for a conspiracy. The backers of the conspiracy do not just want to survive—they could escape to prehistory and live out their lives in a tent in some primeval jungle—they want to build a new civilisation beyond the reach of the Future Predators or whatever other threats rendered our species extinct.

WHAT'S STOPPING THEM?

So, the conspiracy has a goal in mind. What do they need to bring it to fruition? What are they missing? This is a key question, as it is this lack that will bring them into conflict with the player characters.

Information: The conspiracy's missing some vital clue. They might need to explore the Anomalies, or acquire information from the player characters' own research, or need to decode the genome of a species of dinosaur. They need to conduct research, espionage and field

investigation to fill the gaps in what they know. The player characters have some information that the conspiracy needs.

Resources: The conspiracy is gathering resources, but doesn't have everything it needs yet. If they intend to use dinosaurs as living weapons, they need to collect more nasty predators from prehistory. If the conspiracy needs money to fund their schemes, they need to steal more archaeological treasures from the past.

Missing Someone or Something: A key member or asset of the conspiracy has vanished, and the conspiracy needs to find them. This could be a scientist, a piece of technology (like the Artefact sought by Christine Johnson), a map, or a key witness who can expose the conspiracy. Until the missing item is recovered, the conspiracy cannot accomplish its goal.

Checked by a higher authority: The conspiracy needs the approval of a government official or some other authority figure to proceed. They need to either convince that figure to give them what they need, or discredit their opponents. For example, the conspiracy might be a rival to the player characters' faction; if they can prove that the player characters are incompetent, dangerous or disloyal, they can take over. Christine Johnson and Sir James Lester both answered to the Minister, so the Anomaly Research Centre stood in the way of Johnson's ambition.

Time: The conspiracy has all or most of its pieces in place already—all it needs is the right time to strike. It may be building up an army in the past, or waiting for the right conjunction of Anomalies, or just biding its time while its foes get weaker. Stopping this conspiracy means a race against time.

HEAD OF THE CONSPIRACY

JOHNSON "Listen, Helen, we're on the same side.

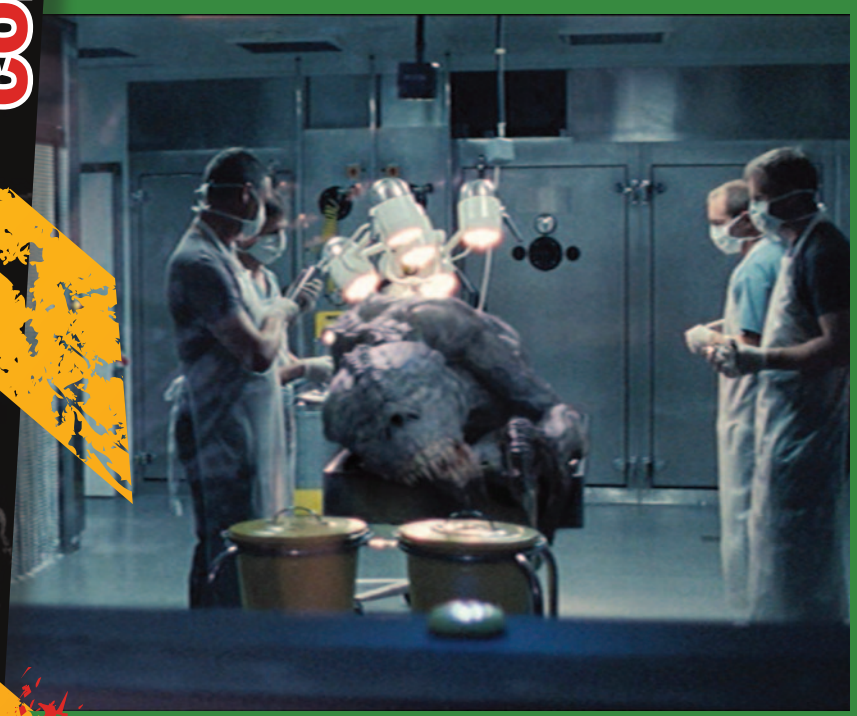
We have the same goals. We can share all this. We have the artefact, control of the Anomalies. Think of the power."

HELEN "It really was you, wasn't it?"

JOHNSON "What?"

HELEN "Who started all this. One power hungry little civil servant who brought the world to an end."

Episode 3.9



Who is running the conspiracy? Who is the mastermind, the arch-villain, or the misguided bureaucrat at the head of the conspiracy? If you can tie the villain to the characters, like Helen Cutter was tied to Nick, or put the villain in a position where the characters can meet him before he is revealed as their nemesis, it makes the conspiracy more dramatic. Foiling the plans of some faceless mastermind is less satisfying than stopping the schemes of someone the characters are already intimately familiar with.

Unless the head of the conspiracy is insane or sadistic, they do not think of themselves as a villain. They may think they are doing the right thing, or serving a higher cause, or just surviving in a dog-eat-dog world. Helen Cutter never thought she was being cruel by erasing humanity from history—all the way back to Site 333, she was convinced that destroying our species was the only way to prevent a terrible future for all

life on Earth. Give your villain a noble motive—patriotism, scientific inquiry, saving the world, true love—and twist it into something dark and bitter.

A conspiracy could have several senior members, or there might be a secret mastermind working behind the scenes. The head of the conspiracy needs to be smart and charismatic enough to lead their organisation, but also twisted, insane or nasty enough to be a really good bad guy.

AGENTS

These are the conspiracy's equivalent of the player characters—these are the recurring villains that the player characters are most likely to encounter during an adventure. They could be military officers like Captain Wilder, or Helen Cutter's cloned soldiers, or they could be a mirror of the player characters, a mix of specialists and unlikely heroes. Taking down one of the conspiracy's agents should be a major triumph for the player characters.

The agents all have their own reasons for being part of the conspiracy—what are those reasons? Do the agents know the conspiracy's overall goal? Are they just employees, or are they loyal to the conspiracy's leader, or do they have their own agenda? Could the characters convince them to switch sides? Could *they* convince one of the player characters to switch sides?

In addition to agents, most conspiracies have nameless, disposable minions for use as cannon fodder. These minions are there to provide backup for the conspiracy's agents; they are also there to be beaten up, shot and eaten by monsters.

SPIES

CAROLINE "You haven't got that little creep Connor trying to put his tongue in your mouth."

LEEK "Sometimes you have to take one for the team. But for what it's worth, you have my sympathy."

Episode 2.3

The conspiracy is already one step ahead of the characters, because the bad guys cheat. If the player characters do not already have a snake in their midst (by taking the Traitor Group Trait), then it's up to the GM to introduce it. Caroline Steel was a spy for Oliver Leek, reporting on Connor and Abby's activities outside the ARC. Christine Johnson used technological means to spy on the ARC.

Planting a Traitor close to the player characters is a vital element of paranoid, conspiratorial play. The players have to feel like their enemies are everywhere and they cannot trust anyone. Finding a spy should never be easy. Try to run a series of adventures based around a spy. In the first adventures, the characters find that the enemy is always one step ahead of them. The players must then work out a way to identify the spy, and then you finish it off with an exciting chase to capture the spy before he escapes. Maybe the spy could even change sides at the end and reveal the truth about the conspiracy to the players.

As a word of warning—be very careful about having a player character be the spy. Sowing paranoia between players often works *too* well, and your game can grind to a halt as all the players start plotting against each other.

CONSPIRACIES FROM THE BOTTOM UP

You've just seen one way to design a conspiracy, by starting with the grand goal and working down to the minions on the ground. There is another way to design a conspiracy, by approaching it from the bottom up. Here, you just start with the player characters glimpsing something unusual while on a mission, like Danny Quinn spotted time-shifted soldiers when exploring the future. Let the players speculate about who those mysterious strangers were. Listen to the players' speculation, and come up with a follow-on adventure where the characters learn more. Over the course of several adventures, you go up the conspiracy, never skipping more than one rung ahead of the characters. Each level of the conspiracy points to the next. You only decide the ultimate goal of the conspiracy at the very end.

If you pull this off, it looks like you had the whole thing planned all along, when in fact every aspect of the conspiracy was created as a reaction to what the players did or suggested. The advantage of this approach is that you can retroactively make events part of the conspiracy, and the players will never be able to guess the conspiracy's secrets before you're ready to reveal them.

OPPOSING THE PLAYER CHARACTERS

How will the conspiracy come into conflict with the player characters? What makes the two factions oppose each other? Is your conspiracy attacking or undermining the

player characters' organisation, or do the player characters run across the conspiracy's activities during a mission?

This is the crux of how the conspiracy will be part of your game. Is the conspiracy trying to kill the characters? Are they trying to sabotage their efforts? Are both sides spying on each other? Could the conspiracy be an unreliable ally in certain situations? Are the two factions both working for the same people?

For example, Leek's conspiracy stayed hidden for most of Series 2. Leek seemed to be part of the ARC. The characters ran into elements of Leek's conspiracy, like the mercenaries in the Silurian and Caroline Steel. There were clues that something was amiss, like the mysterious death of the sabre-tooth tiger in Episode 2.3 (where Leek claimed that the creature had an adverse reaction to the tranquilliser drug, and that its body had been incinerated before Cutter could do a post-mortem examination), but the characters only came into direct conflict with the conspiracy at the very end of the series. For most of Series 2, Leek was an odious and irritating ally for the characters.

By contrast, Christine Johnson's conspiracy is set up as an opposition for the ARC as soon as it is introduced. Her whole group is a mirror of the ARC, with her own base, her own field teams, and even her own Anomaly. Series 3 plays out as a sequence of moves and countermoves, as both the ARC and Johnson's organisation try to investigate and infiltrate each other. Some of these moves are political (Lester and Christine squabbling for ministerial approval, Christine trying to put Captain Wilder in as Cutter's replacement), others are covert (extraction missions in the Future, planting spying cameras in the ARC, Danny's break-ins).

INVESTIGATING THE CONSPIRACY

As Gamemaster, you get to wear lots of different hats (not literally, unless you really want to go the extra mile and wear costumes in character). Sometimes, you want to put yourself into the shoes of the head of the conspiracy, and think about ways to advance your goals, to defeat the player characters, and to make your conspiracy invincible. What's the best way to stop the player characters?

How can you hurt them best? What's the quickest, most effective way to accomplish your goal?

At other times, you have to take off that hat and put on your director's hat. Your aim is not to beat the characters; it is to challenge them. It is easy to come up with a conspiracy that is so secretive, so powerful, so sinister that the players have no idea it exists until it wipes them out. Imagine if Duncan and Tom (page 141) were player characters. If the ARC or Christine Johnson's organisation or the CIA took an interest in them, they could easily uncover all the geeks' secrets and arrest them. Your conspiracy should *seem* secure, even invincible, but the player characters must have a chance to investigate and ultimately defeat it. Leave clues for the characters to find, give them a chance to break into the enemy base, give them opportunities to score a victory over the opposition.

Then, there's a third hat, the GM's hat. If you get stuck in the mindset of being a director, you lose the unique and wonderful power of roleplaying games—the ability to be surprised. The players have to be masters of their own destinies. They are the ones who decide what to do, how to proceed, how to beat the conspiracy.

For example -

- As head of the conspiracy, you decide that the player characters need to be eliminated. They will be lured into a trap by a false Anomaly reading, and assassinated by your agents. Mwahahaha!
- As director, you come up with several ideas for how the characters could escape the trap. Their science guy could notice something odd about the Anomaly reading; the Traitor in the player characters' organisation could have a change of heart; they can escape into the derelict industrial park nearby and hide from the armed agents.
- As GM, you let events unfold. If the science guy fails his Science roll to notice the faked Anomaly signal, if the players ignore the Traitor's odd behaviour, if the players come up with a different way to escape the ambush or even walk right into it, that's all fine. Nudge things to be more dramatic and exciting, play your NPCs to the hilt, and make sure everyone has a good time, but let the player characters' actions drive the game.

Each encounter with the conspiracy should give the players a clue about the conspiracy, or bring them a step closer to being able to defeat them. Each encounter should give the characters one of the following:

- Information about what the conspiracy needs to accomplish its goal.
- The location of their base or their next target.
- Something the conspiracy needs.
- The identity of someone in the conspiracy.
- The revelation that there is a Traitor or spy within the characters' organisation..
- A way to spy on or infiltrate the conspiracy.
- A weapon to use against the conspiracy.

COUNTERMEASURES

"Don't look so surprised. The alternative was making you disappear, and you'd be amazed how many forms you have to fill in to arrange that."

Episode 3.5

Nefarious conspiracies do not just sit there and wait for the player characters to foil their plans. A good conspiracy has its own plans and countermeasures for dealing with interfering heroes and troublemaking mavericks. When Christine Johnson finds out that the ARC has the artefact she needs, she contacts the Minister and takes over the ARC. When Danny Quinn abducts Johnson's key prisoner from the future, she pursues him with a platoon of soldiers. The battle with a conspiracy is a chess match of move and counter-move.

The conspiracy could:

- Attack the characters, by sending out soldiers, assassins, tame dinosaurs or some other danger
- Attack the organisation, by trying to undermine the player characters' Group Traits
- Attempt to recruit one or more of the characters to their side
- Lay a trap for the player characters
- Try to trick the characters with false evidence
- Try to frame the player characters
- Leak evidence about the player characters to the media, causing Exposure
- Attack the characters' timeline using Temporal Damage
- Accelerate its own plans, in the hopes of accomplishing its goals before the players get too close

DEFEATING CONSPIRACIES

Ultimately, if the characters survive the conspiracy's schemes and countermoves, and if they follow all the clues and work out what is going on, they can bring down the conspiracy. Taking down a conspiracy should take several adventures; it is a big event in your game. Defeating a conspiracy does not always mean big explosions and monsters running amok, although that's certainly a good ending.

The characters could find a way to foil the conspiracy's master plan, or expose the conspiracy's double-dealing to the authorities, or convince key members of the conspiracy to change sides or surrender, bringing it down from within.

CONSPIRACY TRAITS

Any of the Group Traits on pages 44 – 48 can be also used by conspiracies. Unlike the sort of organisations that player characters belong to, there is no need to balance Good and Bad traits for conspiracies.

DEATH TRAPS

The conspiracy's base is protected by lethal measures. Their guards might be ordered to shoot on sight, or the base could be defended by electric fences, spike pits, laser grids and other nasty traps. If the player characters try to sneak into the conspiracy's headquarters, then they are in for a deadly surprise...

FOREKNOWLEDGE

The conspiracy has information from the future. They know something about the characters' future fate. The conspiracy may come from the future, or have stolen this information via an Anomaly. Their foreknowledge is not perfect—time can be rewritten, after all—but the conspiracy knows secrets about the player characters that they do not even know themselves.

CONSPIRACIES ACROSS HISTORY

Time is broken. One era slides into the next. Step through an Anomaly, and you step across hundreds or even millions of years. Both the player characters' organisation and their enemies know about the Anomalies. The ARC team spotted Christine Johnson's men in the future, and ran into Oliver Leek's mercenaries all the way back in the Silurian. There is no reason why both sides in a conflict have to be from the same time period. A group of player characters from the modern day might find themselves battling Soviet spies from the 1960s, or a cabal of deranged monks from the Middle Ages, or time-travelling agents from the future, or even intelligent creatures from the civilisation that arises on Earth in a billion years' time.

INTERROGATION ROOM

The conspiracy has what we will euphemistically call an interrogation room, but it could be a prison cell or even a torture chamber. This gives the conspiracy three Story Points that can only be used when questioning or intimidating captured player characters.

MONSTER PIT

This is a nastier version of the Menagerie Trait—the conspiracy possesses a zoo of death, a collection of dangerous predators and savage monsters. If the conspiracy also has the Future Technology of Neural Clamps, they can control these creatures and use them as minions. Otherwise, the Monster Pit is there to store creatures captured in the past and as a horrible fate for captured characters.

SECRET BASE

The conspiracy's base is especially hard to find. It could be located in a remote time period, buried deep underground, or hidden in plain sight. The conspiracy takes precautions to ensure that its base cannot be located easily—if the characters try tracking their enemies, they will be led into a trap.

TRUMP

Pick one of the player characters' Good Group Traits. The conspiracy has some advantage or special plan that negates that Trait. For example, if the player characters have Official Sanction, then the conspiracy can Trump that by going over their heads; if the player characters are Wealthy, then the conspiracy has some way of freezing their bank accounts or cutting off their cash flow.

CONSPIRACY: CHRISTINE JOHNSON'S ORGANISATION

LESTER "There was an Anomaly alert a few months ago at her headquarters. She said it was nothing, a false alarm."

DANNY "But you think she's got access to an active Anomaly?"

LESTER "...and some kind of cloaking device, which is why we're not picking it up. What's she up to?"

DANNY "I don't know, but I am going to find out."

-Episode 3.8

The Anomaly Research Centre is run by the Home Office, but draws its military personnel and security teams from the Ministry of Defence. Some in the military argued that the Anomalies presented a threat to the safety of the United Kingdom, and that they should be considered a military matter instead of a civilian one. A secret military group was created in anticipation of the ARC being phased out in favour of a more aggressive approach. This group initially functioned as a backup for the ARC, providing extra manpower and logistical support when needed. Christine Johnson, a former MI6 officer, was chosen to head this new department.

There was a second, secret, aspect to her new role. She was to search the Anomalies for weapons, technology and other potential military assets, especially information relating to the Near Future and the impending end of humanity. In this, the military had a special asset—a semi-stable Anomaly discovered in the mid-80s. Periodically, this Anomaly goes through fits of activity before lapsing back into dormancy, but when active, it is a portal to the future. Since it was first discovered, a military base was built around it to keep it secure. Following Connor Temple's development of the Anomaly Detector, a cloaking shield was added to the base to hide the military's secret Anomaly.

While still ostensibly there to serve as the ARC's military liaison unit, Christine Johnson's forces explored the Near Future via their tame Anomaly. Her organisation was overrun with Megopterans and shut down after her dangerous activities were exposed by the ARC; the tame Anomaly was closed by Helen Cutter and has yet to reopen. Helen may have sealed the Anomaly, or it may just be dormant again.

GOALS

"What are you frightened of, Christine? After all, it's a world you made."

Acquire future technology, weapons and information for the British Government. Christine Johnson herself was interested in the Future Predators, and speculated about capturing and taming the beasts like Oliver Leek did. If this project continues, it could explain the sudden appearance of the Future Predators in our near future.

RUNNING THE CONSPIRACY

Johnson wants all the Anomalies under her control, so if she discovers another time travelling group, she will try

CHRISTINE JOHNSON'S ORGANISATION

Good Traits:

- **Armoury: They've got all the firepower they need.**
- **Minions: Lots of soldiers and scientists.**
- **Interrogation Room: For uncooperative prisoners.**
- **Tame Anomaly: To the near future.**
- **Trump (Official Sanction): Christine Johnson can play politics as well as James Lester, and has the ear of the Minister.**
- **We Have The Technology: Anomaly Cloaking Device.**

Bad Traits:

- **Demands Results: The Ministry expects great things of Johnson's project.**
- **Future Doom: May be responsible for loosing Predators on the world and wiping out our species.**

to gain control of it or destroy it. If possible, she prefers to take over organisations from within. She might spy on the characters once she discovers them, offer them the official support and sanction of the government, and then take over their organisation and even attempt to eliminate the more troublesome players!

Johnson does not care about the past—it is the future she is obsessed with. Her soldiers will only be encountered in the past when they are exploring new Anomalies. They are much more likely to run into the player characters in the Near Future.

CONSPIRATORS

The organisation had official sanction from the British government, but was under the control of the Ministry of Defence, not the Home Office. If restarted, it would likely return as an ultra-secret black project, with all of the staff being part of the Armed Forces or the intelligence services.

CHRISTINE JOHNSON

Age 35

JOHNSON "Shall we skip the bravado, James? You were concealing vital evidence."

LESTER "You can't seriously imagine I'm going to take this lying down?"

JOHNSON "You can take it in any position you want. I imagine they'd all be equally painful."

Episode 3.6

Christine Johnson's father and sister were killed by an IRA bomb when she was a teenager. Devastated by this loss, she threw herself into her studies. She went to Oxford on a scholarship, graduating with a first in Natural Sciences with a focus on biology and bioengineering. She was recruited by the Secret Intelligence Service (better known by its old title of MI6, the British foreign intelligence service) and spent years overseas on counter-terrorism operations, where she specialised in dealing with biological weapons and unconventional threats.

She returned to the UK, officially to work as the Home Office's military liaison. In fact, Johnson is in charge of a secret government project related to the Anomalies. Her group has access to at least one semi-stable Anomaly to the future, hidden using an Anomaly Cloak, and are harvesting advanced technology from the future. Her project may be connected to other secret investigations into the military potential of Anomalies.

Described memorably by Lester as 'like a Velociraptor, only better dressed', Johnson has her sights set on sweeping the ARC organisation aside so they cannot interfere with her own ambitions.

Awareness	4	Coordination	3	Ingenuity	4
Presence	5	Resolve	5	Strength	2

Skills: Athletics 2, Convince 4, Knowledge 3 (Military Tactics 5), Marksman 1, Medicine 1, Science 3 (Biology 5, Physics 5), Subterfuge 4, Technology 4, Transport 2

Traits

- **Authority (Major Good Trait):** Head of her organisation.
- **Minions (Major Good Trait):** Commands a team of soldiers.
- **Voice of Authority (Minor Good Trait):** Snap to it, boys.
- **Experienced (Special Trait):** Former MI6 Agent.
- **Fresh Meat (Minor Bad Trait):** Johnson proved to be a tasty snack for a Future Predator.

Story Points: 6

CAPTAIN ROSS

"I thought there'd be cockroaches. They always said cockroaches would survive the end of the world."

Episode 3.1

Captain Ross came up through the ranks of the SAS. He spent years in the nastiest parts of the world, on missions that never officially happened. He recovered lost Russian nuclear weapons in Siberia, rescued British hostages in Africa, and was in Afghanistan for weeks before the Afghan war officially started. This made him an ideal candidate to lead expeditions into the Near Future.

He was the only survivor of one especially important mission. The squad discovered what appeared to be a high-tech research facility, the ruins of a future Anomaly Research Centre. While exploring it, they found a strange artefact. They tried to bring it back to the present, but were ambushed and attacked by Future Predators. Ross was the only survivor; Johnson berated him for failing to recover the artefact despite the dangers.

Awareness	3	Coordination	4	Ingenuity	3
Presence	3	Resolve	4	Strength	5

Skills: Athletics 4, Convince 2, Craft 1, Fighting 3, Marksman 4, Medicine 2, Science 1, Subterfuge 3 (Stealth 5, Camouflage 5), Survival 4, Technology 3, Transport 3

Traits

- **Authority (Minor Good Trait):** Captain in the SAS.
- **Brave (Major Good Trait):** +2 to Resolve tests to resist fear.
- **Fast Runner (Minor Good Trait):** The only member of his team to make it back from the future.
- **Tough (Minor Good Trait):** Reduce all damage taken by 2.
- **Experienced (Special Trait):** He's seen action all over the world.
- **Hell on Wheels (Minor Bad Trait):** He always had bad luck with vehicles.
- **Obligation (Major Bad Trait):** Under Johnson's command.

Story Points: 3

MARK BAKER

"If I was still a copper I'd say that bloke was acting suspiciously."

- Episode 3.5

According to the official records, Baker is on the books as Christine Johnson's personal assistant. Like her, he formerly worked for MI6. Unlike Johnson, whose career soared, Baker was forced to quit after an incident in Bermuda. No charges were ever filed and nothing was ever proved, but he was accused of overstepping his bounds when he broke into another country's embassy.

He and Johnson remained in contact, and she recruited him as her assistant when she returned to England to take over the organisation.

Baker is a quiet, secretive man and a Skilled thief, but his curiosity got the better of him when he was infected by a fungus (see page 265).

Awareness	4	Coordination	4	Ingenuity	3
Presence	2	Resolve	3	Strength	3

Skills: Athletics 2, Convince 3 (Lie 5), Fighting 2, Knowledge 4, Marksman 2, Medicine 1, Science 1, Subterfuge 4, Survival 1, Technology 3 (Surveillance 5), Transport 2

Traits

- **Breaking & Entering (Major Good Trait):** Baker's a former spy and knows lots of tricks.
- **Face in the Crowd (Minor Good Trait):** He's good at fading into the background.
- **Sense of Direction (Minor Good Trait):** Always knows how to retrace his steps.
- **Technically Adept (Minor Good Trait):** Especially good with surveillance equipment.
- **Experienced (Special Trait):** Veteran spy.
- **Impulsive (Minor Bad Trait):** Steal first, worry about the consequences later.
- **Owes Favour (Minor Bad Trait):** Indebted to Christine Johnson.

Story Points: 3

CAPTAIN WILDER

"Christine, I thought you should be the first to know. You're right. I do need a man just like Captain Wilder to replace Cutter.

.. Not Wilder himself, of course. He's doing much too vital a job on your staff."

Episode 3.5

Wilder served in the Army, initially as a field officer and later as an instructor at Sandhurst, where he taught Hilary Becker. Like Becker, Wilder is a dedicated and resourceful soldier, but he agrees with Johnson's opinion that exploring the Anomalies for weapons and information is so important that it justifies any risks or actions.

Johnson tried to place Wilder in the ARC as Nick Cutter's replacement, but was rebuffed when Lester chose Danny Quinn instead. Following the death of Captain Ross, Wilder took a more active role, taking over the exploratory teams. He returned to the same ruined city where they found the Artefact, and braved the Swarms of Predators and insects to search the ruins for another clue. He was unable to find another Artefact, but he did find a mysterious woman amid the wreckage of our future—Eve.

Awareness	3	Coordination	4	Ingenuity	3
Presence	3	Resolve	4	Strength	4

Skills: Animal Handling 2, Athletics 4, Convince 2, Fighting 3, Knowledge 2, Marksman 4, Medicine 2, Science 2, Subterfuge 3, Survival 3, Technology 2, Transport 2

Traits

- **Authority (Minor Good Trait):** Military captain.
- **Brave (Major Good Trait):** Unflappable.
- **Friends at Sandhurst (Minor Good Trait):** He's got excellent contacts in the army.
- **Sharpshooter (Minor Good Trait):** Wilder's a crack shot.
- **Experienced (Special Trait):** He's got years of military experience.

Story Points: 3

CONSPIRACY: FUTURE SURVIVORS

The world did not end all at once. The doom that overtook humanity struck some places before others. There was time for some survivors to cower and hide. They listened as, one by one, the radio channels went dead. They watched as, city by city, the lights went out. They waited, and one by one, they were killed. The lucky ones perished early. The others had to wait to die.

The crew of the *Horizon* were at sea when the disaster began. The *Horizon* was a scientific research boat, on a two-month mission to Antarctica to measure ice levels and ocean temperatures. Hundreds of miles from any other humans, the most isolated people in the world, they were perhaps the last survivors of humanity in those final days.

They stayed at sea for as long as they could, until supplies began to run out. The captain, Rayn, headed for New Zealand, hoping to find other survivors or at least supplies to keep going. Most of the landing party were killed when they went ashore, torn apart by Future Predators in the ruins of Christchurch, but they found something off the coast that gave

them hope. The ship's scientific equipment detected an impossibly warm current. They followed this strange current. The scientists took samples of the water, but could not believe their results. The water contained microorganisms and creatures that had not been seen on Earth in millions of years. After two days, they found it.

There, hovering on the surface of the Pacific, was a shimmering tear in reality—an Anomaly. Captain Rayn made one last radio broadcast, urging anyone who heard his words to respond, but there was no answer save for the sighing of the wind. With nothing left on that doomed world, the *Horizon* sailed forward into a new beginning.

The *Horizon* is now anchored off the shore of Pangaea, floating in the warm equatorial waters of the Tethys ocean, some 250 million years ago during the Triassic. The survivors have established a small camp on the shore; the *Horizon*'s engines supply them with electricity and they have enough food to sustain them for months, which may be long enough for them to start hunting and gathering the strange plants of 250 million years ago.

They also found a second Anomaly, flickering amid the Triassic mangroves. Through that Anomaly, they could find yet more. Perhaps, somewhere out there in the shifting wilderness of time, is a way to change the future...

GOALS

The crew of the *Horizon* have three major goals. The first is a simple one—survive. They have seen the end of the world, and kept going. They are driven, desperate people. Their base in the Triassic has food and fresh water, but they need medical supplies, fuel for the *Horizon*'s helicopter, and other essentials. The only place to obtain such supplies is in the Holocene, closer to the present day. Most of the crew are focused on this basic goal.

Their second goal is information. While Professor Winters knows a little about the Anomalies, including their ability to change the timeline, they do not have a map of the Anomalies. They do have some elements of future technology that give them an edge, but they need information. Any other time travellers they encounter must be questioned.

The third and final goal is known only to a few members of the expedition. They intend to change the future, to avert the destruction of humanity. If they can find a way to do this with minimal alteration to the preceding timeline, then they will do that—but there may be no easy way to avert the catastrophe, to push the runaway train of destiny onto another track. If that is the case, then it may be necessary to sacrifice humanity's present to save the future.

If time was radically changed, then humanity would survive in some form. The crew of the *Horizon* might never have lived, but the human race would continue to exist.

RUNNING THE CONSPIRACY

The *Horizon* had a crew of 80; four died in the months at sea, and another 12 perished in New Zealand. Three more graves were dug in the Triassic, victims of food poisoning and disease. Of the 61 survivors, most are making the best of being stranded 250 million years in the past by building a fortified camp, gathering what food is available, and learning to survive in the age of dinosaurs.

The ship's radio array is still functional, as is its helicopter. The radio array functions as an Anomaly Detector, and when it picks up a signal within flight range of the helicopter, a team flies out to investigate.

The player characters can encounter members of the *Horizon* team in any prehistoric juncture, or even spot the *Horizon* in the near future before it departs for the Triassic. Initially, the crew of the *Horizon* seem like sympathetic,

GROUP TRAITS

Base: The *Horizon* is a mid-21st century research vessel. From the outside, she looks little different to a present-day ship, but she is driven by a small nuclear reactor and has highly advanced sensors and computing systems. When powered up, the bridge is alive with holographic displays and touchscreens. She carries a small helicopter and several small boats and skimmers. The ship is also equipped with a rocket launcher intended for defensive purposes.

Good Traits:

- **We Have The Technology: Assorted bits of future technology.**
- **Medic: Dr. Laurel Smith.**
- **Tame Anomaly: The Anomalies in the Triassic near the ship are stable.**
- **Vehicle Pool: The ship's vehicles.**

Bad Traits:

- **Underfunded: No money at all.**
- **Boss From Hell: Captain Harlow**

even tragic figures. They are a group of scientists and sailors who are stranded at the wrong end of time. The player characters might be responsible for showing them the way to the present, where they can secretly obtain supplies. They can be allies for the player characters for a while.

Ultimately, however, the *Horizon* crew are determined to change the future and stop the destruction of humanity—and they believe this means erasing our present day. They will use the player characters to find a way back to some time close to the present day, and then attempt to introduce a massive change that might shove humanity towards a new destiny. The crew are all harrowed, tortured souls, wracked with survivor's guilt and haunted by the memory of the horrors to come in the future. They will do anything, absolutely anything at all, to change that future. If that means plunging humanity into a new dark age or causing a war, so be it.

CONSPIRATORS

The inner circle of the conspiracy are the senior figures on board the *Horizon*. The other survivors are just following orders or trying to make a new life for themselves at the wrong end of history.

CAPTAIN HARLOW RAYN

Captain Rayn is a former British navy officer. He was the driving force that kept the crew going through the twilight months, before they found the Anomaly. He kept them focused on survival at all costs, telling them that they would get through the crisis if they stayed disciplined and determined. He became a tyrant to save them; a 21st century research boat took on the character of a 17th century vessel, with threats of flogging and quarter rations. Now, even though the survivors have found a secure place to camp in the Triassic, he continues to rule the ship with an iron fist.

Rayn tells himself that this tyranny is for the good of the crew, that they need a strong leader to keep them alive. Anyone who defies him must be flogged and beaten—for the good of the crew, you understand. He derives no satisfaction from being a monster. It's for their own good. Their own good.

Most of the survivors have moved to the camp, but Rayn remains on his ship, like a king in a steel fortress.

Awareness	3	Coordination	2	Ingenuity	3
Presence	4	Resolve	6	Strength	4

Skills: Animal Handling 1, Athletics 2, Convince 4 (Command 6), Craft 2, Fighting 3, Marksman 2, Medicine 1, Science 2, Subterfuge 1, Survival 3, Technology 3, Transport 3 (Ships 5)

Traits

- **Brave (Major Good Trait):** The captain is a man of iron discipline.
- **Future Technology (Major):** A late-21st century ocean-going ship.
- **Tough (Minor Good Trait):** He's been toughened by a life on the high seas.
- **Voice of Authority (Minor Good Trait):** +2 to Presence when ordering people around.
- **Experienced (Special Trait):** Sailed the world as it ended.
- **Eccentric (Major Bad Trait):** A cruel disciplinarian, Rayn makes Captain Bligh look reasonable.
- **Time Shifted (Minor Bad Trait):** Lost in the Triassic.

Story Points: 6

PROFESSOR POLLY WINTERS

Professor Winters grew up knowing about the end of the world. Her parents were both climate scientists; all her life, she has had a front-row seat to the catastrophic climate change caused by humanity. Temperatures have risen several degrees worldwide since she was born. While other scientists talked about ways of mitigating or reversing climate change, she dedicated herself to being a detached witness to the end of most life on Earth.

Life would continue on this planet—even if humanity deliberately tried, the species could not wipe out all other living things—but a rise in temperature combined with feedback effects and other environmental damage could lead to an extinction event rivalling the K-T impact that destroyed the dinosaurs, or even the mysterious cataclysm that ended the Permian era. In Winters' eyes, the future belonged to the insects and other small creatures that could adapt to a barren and ruined world.

If only she could go back, and change things. She was too much of a cynic to think that *warning* people would achieve anything. Her parents spent their whole lives trying to change policy, but humanity was throwing itself off an ecological cliff despite the obvious dangers. The only thing that could save the planet was direct action.

For years, rumours had circulated on the fringes of the scientific community about wormholes and cryptids (displaced creatures). There were stories about secret research projects, military experiments and time travel. Winters collected these rumours and came to believe in the existence of these Anomalies.

When she saw the Anomaly in the waters off New Zealand, she recognised it and the possibilities it represented. If she could change the world at the right time, she could save the future.

Polly's a perky, cheery, positive scientist, caring and gentle, who is plotting the most efficient way to change the timeline. She's an environmentally-minded Helen Cutter with less leather and more sugar. A few assassinations in the right place might do it...

Awareness	2	Coordination	2	Ingenuity	4
Presence	3	Resolve	4	Strength	2

Skills: Animal Handling 2, Convince 3, Craft 1, Knowledge 3, Marksman 1, Medicine 3, Science 4 (Climatology 6, Physics 6), Subterfuge 2, Survival 2, Technology 3 (Computers 5), Transport 3

Traits

- **Favourite Gadget (Minor Good Trait):** Her computer.
- **Future Tech (Minor Good Trait):** Again, her personal computer—a slab of glass and carbon that fits in her pocket, but is more powerful than the fastest supercomputer on present-day Earth.
- **Pet (Minor Good Trait):** She has adopted a shrew-like protomammal, a Megazostrodon. She calls it Max.
- **Experienced (Special Trait):** She's been a climatologist since the age of 6.

- **Obsession (Major Bad Trait):** Saving humanity from itself.
- **Time Shifted (Minor Bad Trait):** Stuck in the Triassic.

Story Points: 3

DR. LAUREL SMITH

Dr. Smith was the ship's doctor on board the *Horizon*. She kept the crew alive during the chaos of the final days of humanity, treating their injuries and advising them on how to cope with malnutrition and psychological trauma. She clashed with Captain Rayn about his cruel disciplinarian tactics, and he would have had her thrown overboard if he did not need her medical Skills.

Since the *Horizon* arrived in the past, Smith has become the de facto leader of the small camp on the shores of Pangaea, where she tries to shelter the other survivors from Rayn's violent mood swings and increasingly deranged demands. She believes that they cannot stay in the Triassic, and that they should explore the Anomalies and find a way to a more familiar world where they can settle in safety.

Awareness	2	Coordination	3	Ingenuity	3
Presence	4	Resolve	3	Strength	2

Skills: Animal Handling 2, Athletics 1, Convince 3 (Reassure 5), Craft 2, Fighting 1, Knowledge 2, Marksman 1, Medicine 4 (Surgery 6, Wounds 6), Science 4, Subterfuge 2, Survival 2, Technology 2, Transport 1

Traits

- **Authority (Minor Good Trait):** She's the ship's doctor, and also the head of the colony of survivors.
- **Empathic (Minor Good Trait):** +2 to Awareness rolls when reading emotions.
- **Future Tech (Minor Good Trait):** Healing pens and other futuristic medical equipment.
- **Impoverished (Minor Bad Trait):** The survivors' camp lacks many resources, and is dependent on the *Horizon* for almost everything.
- **Time Shifted (Minor Bad Trait):** Stuck in the Triassic.

Story Points: 3

DR. HANS OJERFORS

Adventure is in Ojerfors' blood. He refers to himself as a 'Viking scientist', more at home hiking across va glacier to collect ice core samples than sitting in a laboratory. When civilisation ended in the future, Ojerfors took it in his stride; for him, going out with a rifle to hunt for meat was a fun weekend, and adding rampaging super-predators just made it more exciting.

Now that the *Horizon* is stranded in the Triassic, he has taken it upon himself to lead the explorations into the Anomalies.

Ojerfors is a hard man to read. He won Captain Rayn's trust by being tough and competent, he is helping Professor Winters' scheme to alter time by exploring the Anomalies, but he is also one of Dr. Smith's helpers, tirelessly defending the Triassic camp against predators and other dangers. Ojerfors seems to embrace challenges in all forms, and his ultimate goals are a mystery even to the other survivors.

Awareness	4	Coordination	3	Ingenuity	3
Presence	2	Resolve	4	Strength	4

Skills: Animal Handling 2, Athletics 4 (Climbing 6), Convince 2, Craft 2, Fighting 3, Marksman 3 (Rifle 5), Medicine 2, Science 3 (Geology 5), Subterfuge 2, Survival 4 (Arctic 6, Wilderness 6), Technology 3, Transport 2

Traits

- **Brave (Major Good Trait):** Hans knows no fear!
- **Anomaly Sense (Minor Good Trait):** He's got a sixth sense for finding Anomalies.
- **Future Tech (Minor Good Trait):** He carries a Future Tech stun weapon, an EMD rifle that functions like a long-range taser.
- **Tough (Minor Good Trait):** Reduce all damage suffered by Ojerfors by 2.
- **Experienced (Special Trait):** Viking scientist!
- **Maverick (Minor Bad Trait):** He always does what he decides is best, no matter what others think.
- **Time Shifted (Minor Bad Trait):** Stuck in the Triassic.

Story Points: 3

CONSPIRACY: CELAVA

Celava Technologies is a shining example of British technical know-how. The corporation is a pioneer in the difficult field of high-energy physics, developing new forms of semi-conductors, shielding and other components for use in nuclear reactors, particle accelerators and other high-tech projects. For several years, Celava was trumpeted by the government as an example of how British industry is moving into the future, but then the odd behaviour of Celava's founder and CEO, Malcolm Wright, caused a rift between the government and the company.

A year ago, there was an accident at Celava's main research facility. Two scientists died. According to the official account, there was an explosion of super-heated steam when a faulty valve blew. Nothing could have been done. The families of the two dead scientists were given generous compensation—and, curiously, made to sign an agreement that both funerals would be held immediately, with closed coffins and no viewing of the bodies.

That was to hide the teeth marks.

What really happened has become Malcolm Wright's obsession. A test of the new F-Series Magnetic Containment Torus had a bizarre side effect. A portal opened in the air above the electromagnet. This portal remained open for three minutes and thirty-seven seconds, until power was cut to the torus and it closed. During this time, a pack of six *Deinonychus* emerged and attacked the two scientists in the testing chamber. A third scientist saw the attack through a video feed and sealed the chamber until security staff arrived to capture the dinosaurs.

Celava's experiment had inadvertently opened an Anomaly. A temporal fault line was crossing the Celava campus when the torus was activated. In effect, the company discovered the fundamental principles of the Anomaly Remote Control, although Celava's version is much bulkier and consumes much more power than the refined, perfected future version of the technology. The company has developed a way to detect these temporal fault lines at short range, and can force them open with their magnetic devices. These artificial Anomalies behave just like the naturally occurring ones—with one key difference. A natural Anomaly almost always links two places that are roughly similar, so an Anomaly will not open up at the bottom of the ocean, or in solid rock, or in an active volcano. The artificial Anomalies, by contrast, are much more likely to link two radically different places.

This discovery has filled Malcolm Wright with a new sense of purpose. Wright is an eccentric figure who believes that governments and laws are an unnecessary restriction on brilliant, creative men like himself. He wants a new nation founded on ideals of Darwinistic survival of the fittest and complete freedom, where science can make progress without restraint—but in the present day, there are no more lands to conquer.

The Anomalies open up all of prehistory to his plans.

GOALS

Wright dreams of founding his own empire in the past. He is an 'alpha male', a born leader, who has to rein in his savage instincts to fit in with the modern world. He's Conan in a business suit; he should have been born in some earlier, more feral age. His conspiratorial plan is to establish a human colony in the distant past, a new civilisation ruled by merit and science. He wants to turn

GROUP TRAITS

Base: The conspiracy is based out of Celava's massive corporate headquarters. This is a towering complex of offices and laboratories on the edge of London.

Good Traits:

- **Computing Power: Celava has access to cutting-edge supercomputers.**
- **Laboratory: Dr. Birchill's Nobel-prize-winning team.**
- **We Have The Technology: Anomaly Control devices.**

Wealthy: Wright's worth billions.

his back on the modern day, where corruption and weakness are endemic to our so-called civilisation, and make a new start.

To accomplish this goal, he needs to learn more about the Anomalies, find a suitable site for his new colony, and find people willing to join this grand project without the jealous government interfering in his scheme.

RUNNING THE CONSPIRACY

The characters may run into Celava as the corporation investigates the Anomalies. At first, Celava's researchers have no idea that 'natural' Anomalies exist, and assume that the characters have their own ways of opening time portals. Celava is also ill-equipped to deal with dinosaurs, so any characters with experience in battling monsters will be of interest to the company. At first, Wright's goals seem eccentric and misguided, and possibly dangerous to the timeline, but not actively malicious.

If Wright is left unchecked, though, time changes, and this timeline is one that the characters can 'slip' onto without noticing. In this new history, Wright succeeds in establishing a new colony of several thousand people on a verdant island in the Pliocene. Several hundred years later, Wright's descendants have become time-marauding barbarians, waging guerrilla war on the present with their dinosaur cavalry. Wright's dream of a new human civilisation is destined to give birth to a savage nightmare, possibly because of Curtis's interference (see Sandra Curtis, below).

However, because Anomalies connect different time periods simultaneously, the characters can run into both Malcolm Wright and his distant descendants. They get to see how Wright's splinter civilisation develops over hundreds of years.

CONSPIRATORS

The core of the Celava conspiracy is Malcolm Wright and his immediate aides. Other, trustworthy employees are allowed to work on the Anomaly project, and Sandra Curtis has hired reliable mercenaries to handle security.

MALCOLM WRIGHT, CEO

It is hard not to admire Malcolm Wright. Tall, charismatic, deeply intelligent and completely confident, he walks into every room like a prowling lion. He brought Celava up from obscurity and turned it into a hugely successful company, by forging alliances with the arms sector as well as the nuclear industry.

If he was a more patient man, or was capable of disguising his frustration with lesser minds, he could be even wealthier and more powerful, but he is completely incapable of suffering fools gladly. He likes only smart, fast people who challenge him, and despises the *'sycophants, idiots, incompetents and idlers'* that make up most of society.

In another age, he would have been a warlord or a king or a great genius, or all three. In the modern age, he's just frustrated.

Awareness	3	Coordination	3	Ingenuity	4
Presence	5	Resolve	5	Strength	4

Skills: Animal Handling 1, Athletics 3, Convince 4 (Leadership 6), Fighting 1, Marksman 2, Science 4, Subterfuge 2, Survival 3, Technology 4, Transport 3

Traits

- **Authority (Minor Good Trait):** Head of Celava.
- **Attractive (Minor Good Trait):** A well-built silver fox.

- **Wealthy (Major Good Trait):** Millionaire several times over.
- **Experienced (Special Trait):** Corporate boss.
- **Eccentric (Minor Bad Trait):** No patience or tolerance for people he considers stupid.
- **Emotional Complication (Minor Bad Trait):** Ruthless.

Story Points: 6

DR. TIMOTHY BIRCHILL, HEAD OF RESEARCH

The head of Celava's new research project, Birchill, is in over his head. He desperately wants to impress his beloved boss, even if that means risking his own life in prehistory. He is a particle physicist, more comfortable with simulations and laboratories than exploring Anomalies, but if he is going to live up to Wright's expectations, he has to actually go into the past and follow the temporal fault lines.

Birchill is a thin, nervous man with thick glasses, a stammer, and a haircut that looks like a bird's nest on top of an ostrich egg. This whole business of Anomalies, dinosaurs and time travel is theoretically fascinating, but practically terrifying. It is only his slavish loyalty to Wright that keeps him going.

Awareness	2	Coordination	3	Ingenuity	4
Presence	2	Resolve	2	Strength	2

Skills: Athletics 1, Convince 2, Knowledge 2, Marksman 1, Medicine 3, Science 5 (Physics 7), Subterfuge 1, Survival 1, Technology 3, Transport 1

Traits

- Technically Adept (Minor Good Trait): A bit of a technical genius, our Timothy is.
- Clumsy (Minor Bad Trait): He falls over his own feet when nervous.
- Dogsbody (Minor Bad Trait): The lowest in the totem pole of conspirators.
- Obligation (Major Bad Trait): Devoted to Wright's service.

Story Points: 3

SANDRA CURTIS, HEAD OF SECURITY

Wright hired Sandra Curtis as a troubleshooter to deal with an industrial espionage problem; foreign spies were trying to steal secrets from Celava. Curtis is a former spy who opened her own security consultancy. She caught the spies with ease.

Of course, that's because they were working for her.

She sent them there to get caught. As part of her investigation, she needed access to Celava's laboratories and records, where she could steal the secrets she had been hired to find. 'Machiavellian' and 'untrustworthy' don't even begin to describe Curtis.

Now, Wright has hired Curtis again to handle security as Celava explores the Anomalies. This time, she has no client looking to obtain industrial secrets from the corporation; this time, she is a free agent, able to do whatever she wants with the secrets she steals. Control of the Anomalies could be the biggest secret of them all, and Wright is unwittingly giving it to her...

Awareness	4	Coordination	4	Ingenuity	3
Presence	2	Resolve	4	Strength	3

Skills: Athletics 3, Convince 4 (Lie 6), Fighting 3 (Unarmed Combat 5), Marksman 3, Science 2, Subterfuge 3 (Sneaking 5), Survival 2, Technology 3, Transport 3

Traits

- Breaking & Entering (Major Good Trait): She can get in anywhere.
- Martial Artist (Major Good Trait): Black belt in krav maga.
- Quick Reflexes (Major Good Trait): Faster than a snake.
- Experienced (Special Trait): Former spy.
- Dark Secret (Major Bad Trait): She's a duplicitous, treacherous spy.

Story Points: 6

THE FUTURE

HELEN "The world turned in a new direction once before. We can make it happen again. Doesn't that excite you?"

CUTTER "I don't want to change the world. I think it's beautiful the way it is. I believe in chance, in luck, in accidents, everything that makes life miraculous. We've seen what happens when we interfere, the damage we can cause."

HELEN "We can't damage the future, Nick. We can only alter it."

Episode 2.7

We are at the rough midpoint of Earth's history. Behind us are 4.5 billion years, during which life existed for approximately three billion and complex life for about half a billion. Ahead of us lies another 4.5 billion years before the Sun's supply of hydrogen is exhausted. When that happens, the sun will expand into a red giant and engulf the planet. Long before that, though, the temperature of the Earth will rise, boiling off the seas and turning our world into a wasteland.

Life is adaptable, though, and may survive for another billion years or more. So, at this moment, there is more complex life in the future than there is in the past. All the creatures and monsters of prehistory are only a fraction of the strangeness to come.

We are currently in a period known as the Holocene Extinction Event, when human activity and climate changes cause widespread extinctions. Thousands

of species have gone extinct; thousands more are threatened by ocean acidification, habitat destruction, pollution and shifting climates.

It may take millions of years for new species to fill the ecological gaps left by humanity. Some have even theorised that humanity could cause enough damage to wipe out 90% of the species on the planet, in an extinction event comparable to the one that ended the Permian era.

The ARC team know that's not true. They've seen the future.

Humanity goes extinct first.

ANOMALIES TO THE FUTURE

Anomalies open to the future as well as the past. Future Anomalies are much rarer than doorways to the past—Helen Cutter searched for a future Anomaly for years before she found a way to track them—but they do exist. Individual future Anomalies seem more stable than past Anomalies, but that may be a coincidence.

The ARC team has identified at least three distinct future periods, but without further scientific study, there is no way to determine when each period is in Earth's future. Any dates are therefore wild approximations.

THE NEAR FUTURE

(10 to 200 years in the future)

At some point in the relatively near future, human civilisation is devastated by an unknown disaster. Whatever happened to our species, it happened quickly. The streets of the future cities are littered with abandoned cars, suggesting that the inhabitants were rapidly overcome by some catastrophe before they had a chance to escape.

The fact that there were cars, though, suggests a limit on when the disaster could have happened. Even sheltered, a car would only last a few decades before collapsing into a pile of rust. The buildings and technology are mostly recognisable as modern-day structures, suggesting that the disaster overtakes us within the near future, possibly as little as the next ten years.

Outside the city encountered by the ARC team, the landscape was cracked and broken. Such geological upheavals cannot be natural. A nuclear bombardment could have left craters like that, or possibly there was an explosion of Anomalies that warped the landscape in some bizarre way. It is even possible that the city visited by the ARC team was itself dragged through a giant Anomaly, and the surrounding landscape is actually millions of years in the future again.

Inside one building, the ARC team discovered the remains of a future Anomaly Research Centre. This could have been part of a new ARC constructed between now and then, or it could be another temporal impossibility, a relic of a potential future that never was. In this future ARC, the team found several pieces of future technology, including

an Anomaly Plotter (see page 131) and several Anomaly Controls, suggesting that the staff of this future ARC worked right up until the end of the world in a futile attempt to stave off the apocalypse.

Helen Cutter theorised that the introduction of an unstoppable foreign species—the Future Predator—was responsible for the destruction of humanity. In this scenario, we are hunted to extinction by the animals. It is certainly plausible. The Future Predators are perfectly adapted to hunting in cities, and we are a predominantly urban species. The creatures breed rapidly, and are smart, fast and agile enough to overcome our technological advantages. They would not even have to kill that many humans to cause widespread panic, collapsing our society into terrified anarchy. In the chaos, most of us would be easy pickings for the Predators.

If that happened—will happen—there would surely be some survivors. Even the most efficient predator would not wipe out all humanity everywhere without some military base or isolated community making a stand against them. There could still be outposts of besieged humanity somewhere in that strange future landscape, fighting against predators.

The Future Predators might not be the only threat to humanity's survival. There are other, highly dangerous creatures in the future that prey on humans. Worse, the future world could have been devastated by a time-shifted plague, like a virus brought from the distant past or future. Tampering with the Anomalies could have been humanity's last mistake.

EXPLORING THE NEAR FUTURE

The fate of the world is obviously of great interest to any group that knows about the Anomalies. Finding the future was the start of Helen Cutter's deranged schemes about altering evolution, while Christine Johnson's military unit was tasked with exploring the future landscape and retrieving useful technology and information.

Anything brought back from the future has the potential to be immensely valuable—even one of the newspapers that litter the streets could contain world-changing information about the future or just next week's lottery numbers. Future technology is obviously the real treasure. Imagine bringing a personal computer back twenty years into the past. Even a basic present-day computer is comparable to a supercomputer from that era, so a machine from twenty years in our future would be incredibly powerful. There are technologies that are only in their infancy now, like genetic engineering, nanotechnology or fusion power, that might be fully developed and mature in twenty years. The most valuable technology of all is the future technology used to control the Anomalies. The Anomaly Map, Anomaly Plotter and Anomaly Controls turn the world into a time machine.

Characters might also explore the Near Future looking for clues about what happened to cause the devastation, or for information about their own fates. What would you do if you found your own corpse, and knew the time and place of your own death?

CHANGING THE FUTURE

Doom lies in our future. Whatever the events are that lead to the nightmarish apocalypse of the Near

THE FUTURE'S A DANGEROUS PLACE

"Everyone's dead. What does it matter who I was?"

Episode 3.9

While any primeval time period is dangerous, the Near Future is positively lethal. In this era, there are numerous highly evolved predators, like Future Predators and Megopterans, that see humans as their primary food source. A dinosaur or other big prehistoric creature might devour a human, but humans aren't their usual prey and so they are more hesitant and cautious. Travel into the future, though, and the hunt begins the instant the creatures sense your presence.

Any expedition to the future should be extremely harrowing and difficult. If the players are allowed easy access to the Near Future, they can pick up game-breaking gadgets and information. Keep them from ever being safe in the Near Future by Swarming them with monsters and other threats. This is where humanity went extinct—your player characters should meet the same fate if they stay too long.

Future, they cannot be easily changed. Attempts to avert this future may well cause it! If you somehow wiped out all Future Predators before they evolve, then some other predator might turn out to be the bane of humanity. If you warned the world that the end was coming in five years, and provided concrete, undeniable proof of this, then the ensuing panic might be the trigger for the very apocalypse you're warning them about.

History's inertia means that our future is almost inevitable. There are many, many different timelines, but the vast majority of them lead to that same blasted landscape, those same haunted, empty cities. Perhaps there's one timeline that leads to a brighter future, but finding a way to change history to put us on that track may be an insurmountable problem.

Signs you're in the Near Future

- **Oxygen, Carbon Dioxide and temperature similar to present-day levels.**
- **High levels of pollution in the atmosphere.**
- **Higher background radiation, possibly from leaking reactors.**
- **Ruined cities and signs of decaying human civilisation.**
- **Future Predators.**

THE MER ERA

(Theorised to be 50 million years in the future)

The second major future era encountered by the ARC team was home to the race of creatures called the Mer (see page 261). The only Anomaly to this period opened close to the shore, implying that rising sea levels have drowned most of the land. Some models of plate tectonics show that in fifty million years time, Antarctica will migrate north into warmer regions, causing its massive ice sheets to melt. This would result in a sea level increase of near a hundred metres.

All the major creatures of this era were aquatic. The existence of land-based threats (like Future Predators) might have driven many creatures to take refuge in the sea.

Fifty million years into the future, no trace remains of human civilisation.

Signs you're in the Mer era:

- **High sea levels.**
- **Lower Carbon Dioxide, higher Oxygen.**
- **Higher temperatures and intense sunlight.**

THE FAR FUTURE

(Theorised to be five hundred million years in the future)

In five hundred million years, life on Earth is experiencing its last great flowering. The sun is growing hotter and hotter, and will soon render most forms of life extinct. Carbon dioxide levels have been dropping for millennia, but now a last spasm of volcanic activity has created a brief blossoming of plant life, and vast jungles cover most of the planet. These jungles are home to some of the most bizarre creatures yet seen on Earth, like the Fungal Monsters (page 265). The Megopterans (page 262) and Parasites (page 179) may also come from this distant era, or some even more distant era.

Intriguingly, there could be other civilisations in the far future. The primate Mer could have returned to the land and developed intelligence, or some other creature could have evolved to sentience, like the descendants of the Future Predators. The existence of the Fungal Monsters and their rapid infection of human hosts suggests the species is adapted to infecting bipedal mammals of some sort.

Signs you're In The Far Future:

- **Extreme brightness of the sunlight.**
- **Higher average temperatures.**

FUTURE CREATURES

The rules of evolution don't change. Evolution isn't an inevitable progress towards intelligence, or 'more advanced' forms—it's always a matter of adaptation and fitness. The species that are best able to survive and reproduce thrive while others die out. The creatures of the future are adapted to their post-human environments; if they are more threatening and lethal than prehistoric creatures, it is because their future environment is more dangerous and demanding.

FUTURE PREDATOR

Home Period: Near Future

"I've seen a lot of amazing creatures but nothing like this one. It has human levels of intelligence and an almost supernatural ability to stalk its prey. It could be here now, watching us, and we'd never know. It can stay virtually invisible until the moment it strikes."

Helen Cutter

They move almost too fast to see. They aren't bats, or apes, or praying mantises, but they share something of the qualities of each. They are one of the most powerful and vicious predators ever to evolve on Earth.

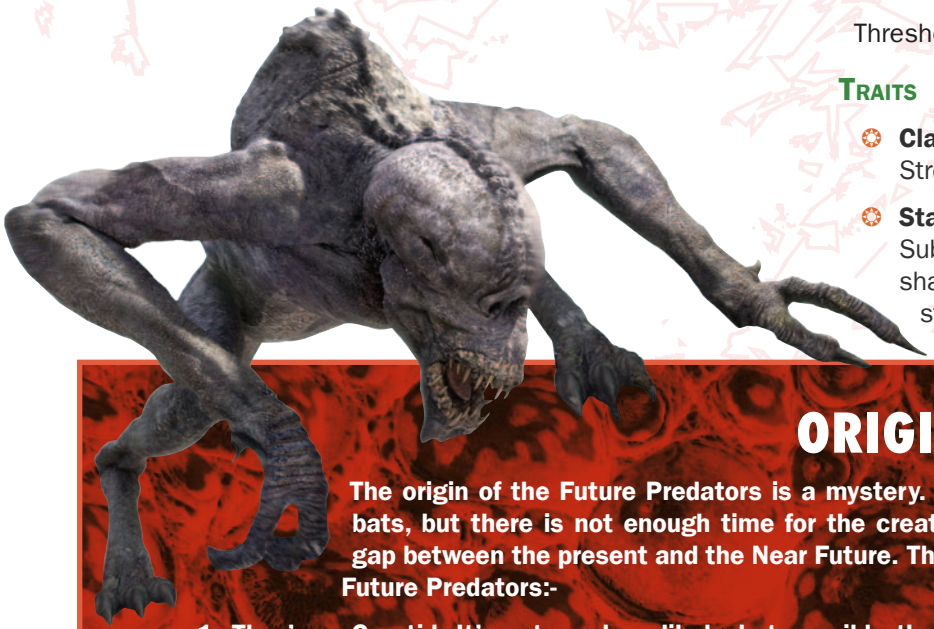
Future Predators stand two metres tall when fully upright, but they move in a hunched gait, walking on their oversized forearms like orangutans. They are incredibly agile climbers, able to scale sheer walls and clamber among rooftops and treetops with ease. When a Predator attacks, it does so without warning and with terrible, brutal efficiency, scooping prey up with its long claws and ripping the victim to pieces.

Future Predators hunt primarily using ultrasonic sonar, like bats; the creatures can not only navigate perfectly in complete darkness, they can also track creatures by heartbeat. They have vestigial eyes, which are used only as backup for their ultrasonic senses. In the centre of the predator's forehead is a 'melon', a fatty organ connected to the nasal cavity. Similar organs are found in dolphins and whales, and the melon is believed to be a key element of echolocation in such animals.

The Predators are highly social creatures. They hunt in packs of a dozen or so individuals, and are smart enough to used advanced pack tactics. They coordinate their hunt, driving the prey into traps and using cover and concealment to reduce the effectiveness of human weapons. They are at least as intelligent as dogs, and may be considerably more so.

Predators give birth to live young. They are highly protective of these infant predators; if an adult hears the distress call of a young predator, it immediately responds no matter what the situation. The young are initially helpless, but mature rapidly. Predators commonly have litters of six or more offspring.

At some point between the present day and the Near Future, the Future Predators wipe out humanity. They are extremely well adapted to hunting in cities. Their agility and stealth means they can use the urban landscape to their advantage, their sonar sense means they can hunt underground or indoors, and their intelligence gives them an edge against humans that no predator has ever had before.



FUTURE PREDATOR

Awareness	5	Coordination	5	Ingenuity	2
Presence	4	Resolve	4	Strength	8

Speed: Fast **Size:** Big

Maximum Threat: 15

Threshold: 5 (Always attacks)

Traits

- **Claw:** The Future Predator's long sharp claws do Strength + 1 (5/9/14) damage.
- **Stalker:** The Predator may make Presence + Subterfuge rolls to gain Threat. It lurks in the shadows, stalking its prey until the moment to strike arrives.

ORIGIN OF THE SPECIES

The origin of the Future Predators is a mystery. They appear to be the future descendant of bats, but there is not enough time for the creatures to have evolved in the relatively short gap between the present and the Near Future. There are therefore four possible origins for the Future Predators:-

1. They're a Cryptid: It's extremely unlikely, but possible that the Future Predators exist on present-day Earth. Like bats, they could live in extremely deep undiscovered caves (such as the Hang Son Doong caves in Vietnam), and never make contact with humanity until changing environments force them out of their natural habitat. Once the Predators reached a city, the combination of readily available food and lots of potential nests would cause a population explosion of Predators and a commensurate decline in the local human numbers.

2. They're Genetically Engineered: Making such a predator is beyond the capacity of current genetic engineering techniques, but science is advancing rapidly. Humanity has already cloned animals and created whole new species of bacteria; between now and the Near Future, it's conceivable that some mad scientist created the Future Predators, perhaps as an experiment in creating a living weapon. If so, this experiment escaped into the wild.

Helen Cutter insisted that the Future Predators came from the Anomaly Research Centre, that they were cloned there. Any proof of this accusation died with Helen at Site 333.

3. They're From The Future: Five years isn't enough time for bats to evolve into flightless, human-sized predators, but fifty million years is all that separates lemur-like *adapidae* from modern *homo sapiens*. One likely origin for the Future Predators is that they evolved in a more remote time period (like the Mer era), and travelled back to the Near Future via an Anomaly. This makes the existence of the Future Predators rather paradoxical, as they are widespread fifty million years before they actually evolved. Perhaps by wiping out humanity, they opened up an ecological niche for their own ancestors to thrive.

Another possibility is that Predators did evolve in the distant future, but were brought back to the Near Future and cloned as Helen Cutter claimed.

4. They're Impossible: Time can be changed. Claudia Brown became Jennifer Lewis. The Future Predators could represent another evolutionary path in a parallel universe that somehow crossed over into our reality. They could be invaders from another reality, one where they are the dominant species instead of humanity.

- **Fear Factor 2**: +4 to attempts to intimidate prey, and characters must roll to resist Fear on seeing one.
- **Sonar:** The Predator hunts by sound. It can see perfectly in the dark. However, unexpected loud noises stun the Predator until it makes a successful Resolve roll.

Threat Powers

- **Frenzy (2 Threat):** The Predator savages its prey. The Predator can keep rolling attacks on its victim until it misses.
- **Listen (1 Threat):** The Predator gains a +5 bonus to Awareness, and can detect heartbeats through walls. Hiding from a hunting predator is almost impossible.
- **Dodge Bullets (2 Threat):** The Predator's preternatural reflexes and sonic senses allow it to predict and dodge the trajectory of bullets. By spending 2 Threat, the predator is considered to roll a natural 12 on its Reaction to a single Marksman attack.
- **Flee (2 Threat):** Future Predators are capable of escaping with great speed. By spending 2 Threat, the creature scurries up a wall or flees into the shadows. As long as there is a possible escape route, the creature manages to flee the scene.

Skills: Athletics 6, Fighting 6, Subterfuge 5, Survival 4

FUTURE SHARK

Home Period: Mer Era

ABBY "It's some kind of proboscis."

CUTTER "A tongue covered in teeth. Probably used to grab its victims and pull them into its mouth."

ABBY "Sharks don't have tongues."

CUTTER "Apparently they will one day."

Episode 2.4

Sharks are one of the oldest species. The earliest known sharks swam through the primal seas 420 million years ago; the shark is therefore one of the most successful 'designs' of predator. Efficient and ferocious, sharks will always exist as long as there are fish in the sea.

The Future Shark is a predator that exists fifty million years in our future. It has the same streamlined outline as a conventional shark, with two obvious evolutionary adaptations. Firstly, its head is armoured with an added layer of cartilage plating; secondly, it has a rear-facing horn just forward of its dorsal fin. The horn is likely a defence against aerial predators.

The Future Shark's primary weapon are its rows of serrated teeth, but it's got another trick up its sleeve—or rather, up its gullet. The creature's trident-like tongue is covered with barbs and spines. It can shoot its tongue out at high speed, impaling prey and dragging them into its mouth. With this feeding proboscis, the shark can catch fast-moving prey and grab animals off the shoreline without having to leave the water.

Awareness	3	Coordination	3	Ingenuity	1
Presence	3	Resolve	3	Strength	10

Speed: Average Size: Big

Maximum Threat: 12

Threshold: 6 (1-2 Attack, 3-6 Tongue Grab)

Traits

- **Bite:** A Future Shark's bite inflicts Strength + 2 (6/12/18) damage), but this attack can only be used on creatures who are in the water.
- **Aquatic:** The shark's at home in the water, not on land. Speed is reduced to 0 on land.
- **Armour 3:** Its rough hide reduces all damage by 3.
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.

Threat Powers

- **Leaping Bite (2 Threat)**: The shark throws itself out of the water, snaps at a victim, then slides back into the sea. This lets the shark attack creatures that are within a metre or so of the water's edge.

- **Ram (10 Threat):** The Future Shark drives its armoured skull into a boat. The boat must be a small one, like a dingy or rowboat. The boat takes 18 damage, and anyone on the boat must make a Coordination + Athletics check against Difficulty 18 or fall into the water.
- **Tongue Grab (3 Threat):** The shark's tongue lashes out and grabs a victim, dragging them into the water. This attack does no damage, but may pull the victim overboard. On a Success, the victim is dragged into the water, but is able to grab onto the edge of the boat or some other object, and can easily pull himself back out of the water. On a Good Success, the victim is pulled underwater and needs to swim back to the surface next round. On a Fantastic Success, the shark stuns the victim, and the victim misses his next action round unless he spends a Story Point.
- **Impaling Spine (1 Threat):** If a melee attack on the shark from above misses, the shark may spend one Threat to make the attacker impale himself on the shark's rear-facing spike. This does 5 damage to the attacker.

MER

Home Period: Mer Era

"So, to sum up, we're looking for a deadly skin-shedding aquatic predator with a neat line in Charlotte Church impressions. The marketing possibilities are endless."

Episode 2.4

About fifty million years ago, the ancestors of modern-day cetaceans were land-dwelling mammals who slowly migrated to the ocean. Their intermediate stage was probably *ambulocetus*, a hot-blooded creature that resembled a crocodile. These amphibians lived mostly in the water, but could travel on land. Their remote descendants would be entirely aquatic.

The Mer-creatures of the future are a similar transition species. They are a species of amphibious primates, similar to giant walruses or seals. The Mer's hind legs have fused into a single large flipper, but their forelegs are still present allowing the creatures to drag themselves around on land and manipulate their surroundings. The Mer live on the seashore in large colonies. They sleep, mate and rest on the land, but hunt at sea. The creatures are capable of holding their breath for up to thirty minutes and diving to depths of more than 1,500 metres.

Mer are highly territorial, responding to any intrusion into their territory with overwhelming force. They are intelligent hunters, and make 'larders' of stored food for future consumption and to feed their offspring. They communicate through complex vocalisations, similar to whalesong.

Mer Queens: In a Mer colony, there is a single large female called a Mer Queen who is the only one permitted to give birth to young. The Mer Queen is considerably larger and stronger than any of her subjects. She produces litters of dozens of Mer young, who are cared for by other female Mer 'nurses'. When the Queen perishes, the other female Mer fight for the right to become the new Queen. The victor gorges herself and undergoes a sudden growth spurt as her body adapts to the demands of her new position.

COMMON MER

Awareness	3	Coordination	2/4*	Ingenuity	2
Presence	4	Resolve	3	Strength	10

Speed: Slow/Average* Size: Big

Maximum Threat: 10

Threshold: 6 (1-4 Attack, 5-6 Grab)

**Land/Sea*

Traits

- **Bash:** A bashing attack from the Mer's forelimb does Strength (5/10/15) damage.
- **Amphibious:** Mer creatures have Coordination 4 and Average Speed when in the water.

Threat Powers

- **Grab (2 Threat):** The Mer picks up a victim. The victim is held by the Mer until the Mer is killed, it drops the victim, or the victim escapes the Mer's grasp by winning a Strength + Fighting contest.
- **Bellow (2 Threat):** The Mer gains 1 - 6 Threat.
- **Crush (3 Threat):** The Mer attempts to use its massive bodyweight to crush enemies. This attack can only be used on creatures who are the same size or smaller than the Mer. It inflicts Strength damage on all creatures that the Mer crushes. Characters can dodge a trample attack with a successful Coordination + Athletics reaction.

MER QUEEN

Awareness 3 Coordination 2/4* Ingenuity 2

Presence 6 Resolve 5
Strength 14

Speed: Slow/Average Size: Huge

Maximum Threat: 12

Threshold: 4 (1-3 Crush, 5-6 Bash)

** Land/Sea*

Traits

- **Bash:** A bashing attack from the Mer's forelimb does Strength (7/14/21) damage.
- **Amphibious:** Mer creatures have Coordination 4 and Average Speed when in the water.
- **Blubber:** The Mer Queen's sheer bulk gives her Armour 3.
- **Bellow:** When the Mer Queen makes a display of aggression, she gains 2 extra Threat.

Threat Powers

- **Grab (2 Threat):** The Mer Queen picks up a victim. The victim is held by the Mer until the Mer is killed, it drops the victim, or the victim escapes the Mer's grasp by winning a Strength + Fighting contest.
- **Defend the Queen (2 Threat):** All Mer within earshot gain 1 - 6 Threat as the Mer Queen's distress call alerts them to her plight.
- **Crush (3 Threat):** The Mer attempts to use its massive body weight to crush enemies. This attack can only be used on creatures who are the same size or smaller than the Mer. It inflicts Strength damage on all creatures that the Mer crushes. Characters can dodge a trample attack with a successful Coordination + Athletics reaction.

MEGOPTERAN

Home Period:
Near Future

ABBY "I was right. The insect creature is derived from hymenoptera."

DANNY "A giant ant?"

ABBY "Part of the same family as ants, bees, sawflies and wasps."

CONNOR "So it can sting?"

ABBY "In this case the stinger has evolved into an ovipositor."

DANNY "That's a relief... Isn't it?"

ABBY "It uses it to lay its eggs inside a host. A human being would do very nicely."

- Episode 3.8

The *hymenoptera* family of insects is one of the largest, encompassing more than 13,000 known species. At some point in the future, another form of hymenoptera will evolve. These 'Megopterans' are the largest insects ever seen on Earth. The largest specimen encountered by the ARC team was at least four metres in length.

Megopterans walk on four legs; their forelimbs have become serrated blades similar to the raptorial legs of the praying mantis. The creatures also have wings attached to the thorax, which can be used to fly short distances at high speed. At the tip of the abdomen is a sharp stinger and ovipositor (egg-laying organ).

When a Megopteran kills a creature, it injects eggs into the corpse. These eggs hatch into maggots, which feed on the remains until they are ready to metamorphose into juvenile Megopterans. This process takes several hours. Larger maggots were encountered in the Near Future; it is possible that the larger Megopterans are a related species, or that the longer a maggot remains in a corpse before transforming, the bigger it grows.

Little is known about the Megopterans' origin or lifecycle. Their large size suggests they come from an era with a high oxygen atmosphere. Their size, reproductive strategy and carnivorous diet means that humans would be ideal prey for these monsters; the Future Predators may not have been the only creatures responsible for the extinction of humanity.

MEGOPTERAN LARVA

These are huge maggots encountered in the future. They are believed to be the larval form of the Megopterans. The maggots are fat worms more than a metre long. They are capable of moving slowly in search of carrion. The worms are mostly harmless, but can defend themselves by spitting venom.

Awareness	1	Coordination	2	Ingenuity	1
Presence	2	Resolve	4	Strength	3

Speed: Slow Size: Small

Maximum Threat: 6

Threshold: 3 (1-3 Flee, 4-6 Spit)

Traits

- **Bite:** The larva has a weak bite, usually used to burrow into dead flesh. It inflicts Strength damage if it hits (2/3/5).
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.

Threat Powers

- **Spit (1 Threat):** The worm spits a jet of caustic venom at a nearby target. This attack uses Marksman instead of Fighting; the venom deals 2/4/6 damage.
- **Eyespit (3 Threat):** The worm spits venom into its target's eyes; this works just like a regular Spit attack, but ignores armour and the damage is applied to Awareness before any other Attributes.
- **Squeal (2 Threat):** The maggot lets out a high-pitched squeal accompanied by an invisible cloud of distress pheromones. Any Megopteran adults within earshot gain 1 - 6 Threat.

Skills: Athletics 2, Fighting 1, Marksman 3

MEGOPTERAN JUVENILE

This is a newly-hatched insect, one that has just chewed its way out of a corpse. Megopteran juveniles are approximately fifty centimetres long. They pose little threat to an adult human, and are mostly non-aggressive. However, if one of these got loose in the present day, it would rapidly grow into an adult.

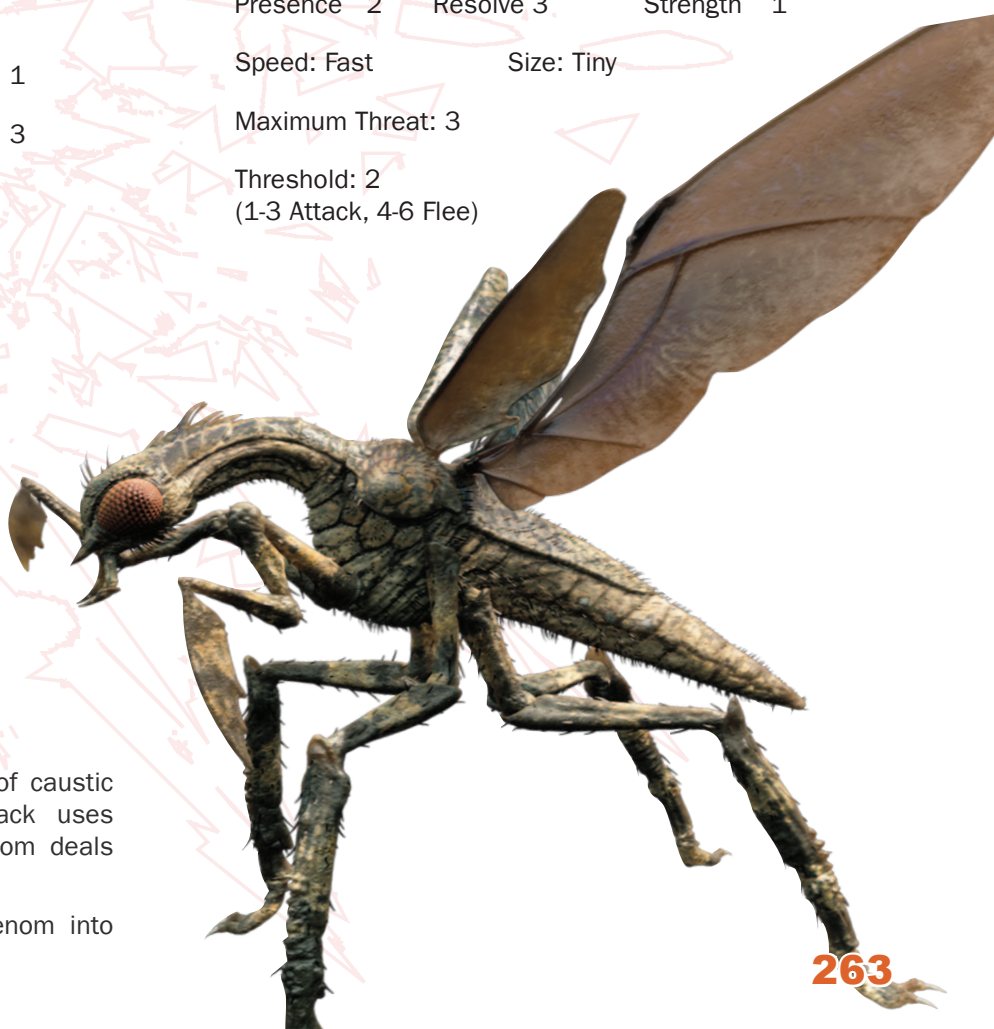
Juvenile Megopterans have a stinger, but are not sexually mature and cannot lay eggs.

Awareness	3	Coordination	3	Ingenuity	1
Presence	2	Resolve	3	Strength	1

Speed: Fast Size: Tiny

Maximum Threat: 3

Threshold: 2
(1-3 Attack, 4-6 Flee)



Traits

- **Bite:** Megopterans have a nasty bite attack, inflicting Strength damage (0/1/2).
- **Crawler:** Megopterans can climb up sheer surfaces and cling to ceilings.
- **Fear Factor 1:** +2 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.

Threat Powers

- **Flyer (1 Threat):** By spending a point of Threat, the juvenile can take to the air, flying for the rest of the scene. While flying, the juvenile's Coordination is increased by +2 for the purpose of dodging attacks.
- **Stinger (2 Threat):** Juveniles have a weaker venom than their full-grown counterparts, but the toxin can still paralyse a limb. If the creature hits with a stinger attack, it injects a poison (3 damage every 5 minutes, Difficulty 12).

Skills: Athletics 3, Fighting 2, Survival 2

MEGOPTERAN, LESSER

'Lesser' is relative—these creatures are two or three metres long and look like something out of a nightmare. Megopterans are highly aggressive predators and have no fear of humans. When they spot a human with their multi-faceted insect eyes, they strike quickly and mercilessly.

Awareness	4	Coordination	3	Ingenuity	1
Presence	4	Resolve	4	Strength	6

Speed: Fast Size: Average

Maximum Threat: 12

Threshold: 6 (1-2 Attack, 3-6 Gore)

Traits

- **Bite:** A bite from a Megopteran's pincers does Strength +1 damage (4/7/10).
- **Fear Factor 2:** +4 to rolls when trying to intimidate prey, and humans need to make a Fear test when they first meet the monster.

Threat Powers:

- **Rend (1 Threat):** The Megopteran lashes out with its claws. The claw attack does Strength damage (3/6/9), but if it hits, the Megopteran may immediately spend another point of Threat to make another Rend attack. It can make a maximum of four Rend attacks in one round.
- **Stinger (3 Threat):** The creature drives its stinger into a victim, injecting poison (6 damage every 5 minutes, Difficulty 18).
- **Flyer (1 Threat):** By spending a point of Threat, the insect can take to the air, flying for the rest of the scene or until it lands to make another attack. While flying, the Megopteran's Coordination is increased by +2 for the purpose of dodging attacks.

Skills: Athletics 3 (Climbing 5, Flying 5), Fighting 4, Survival 4

MEGOPTERAN, GREATER

These titanic creatures may be the queens of Megopteran hives, or might just be very, very, very big bugs.

Awareness	3	Coordination	3	Ingenuity	1
Presence	5	Resolve	5	Strength	14

Speed: Fast Size: Huge

Maximum Threat: 16

Threshold: 6 (Always Attack)

Traits

- **Bite:** A bite from a Megopteran's pincers does Strength + 1 damage (8/15/23).
- **Fear Factor 3:** +6 to attempts to intimidate prey.
- **Armour 4:** Reduce all damage suffered by the creature by 4.

Threat Powers

- **Rend (1 Threat):** The Megopteran lashes out with its claws. The claw attack does Strength damage (7/14/21), but if it hits, the Megopteran may immediately spend another

point of Threat to make another Rend attack. It can make a maximum of four Rend attacks in any one round.

- **Stinger (3 Threat):** The creature drives its stinger into a victim, injecting poison (9 damage every 5 minutes, Difficulty 24).
- **Flyer (1 Threat):** By spending a point of Threat, the insect can take to the air, flying for the rest of the scene or until it lands to make another attack. While flying, the Megopteran's Coordination is increased by +2 for the purpose of dodging attacks.

Skills: Athletics 3 (Climbing 5, Flying 5), Fighting 5, Survival 5

FUNGAL MONSTER

Home Era: Far Future

"This could be tricky to explain to the next of kin. The good news is he's not technically dead. The bad news is he's turned into a mushroom."

- Episode 3.5

This is a species of parasitic fungus. When it infects a victim, it quickly spreads throughout the central nervous system, taking control of the senses and motor functions. It drives the host to an environment suitable for maximising its own growth.

Somewhere warm and damp is ideal.

Given ideal conditions, the fungus can take over a victim in a matter of minutes, but in most cases, a victim can survive for several hours before dying.

The damage to the host's nervous system is inevitably fatal. Death occurs when the fungus invades the cerebral cortex itself, and kills off the 'irrelevant' higher functions of the brain. The victim's corpse becomes a sort of 'fungal zombie', an ambulatory mass of fungi. The zombie stage can last for several days, but as the fungus is feeding off the host's remaining body fat and muscle tissue, the 'zombie' exists only to further the fungus's growth.

In the latter part of the zombie stage, the fungus develops sacs containing millions of spores. It can spread these spores through physical contact, by spraying them over short ranges (a phenomenon called ballistospores) or by its preferred method—by fire. The spores are resistant to heat, and can ride on thermal updrafts to disperse over a wide area. Once it has delivered the majority of its spores, the fungal zombie collapses and decays.

While the only time the Fungal Monster has been encountered by the ARC, it used human hosts, it is likely that most mammals are vulnerable to fungal control.

Infected Victims: The fungus works like a poison, draining the victim's Attributes. It starts by hitting the victim's Ingenuity, then drains Presence and Awareness. The damage, frequency of the attacks and the difficulty to resist depend on the conditions, and the attacks are resisted by Strength + Resolve.

Temperature	Dmg	Difficulty	Attacks Every
Fire or extreme heat	18	__	Round
Hot (greenhouse, sauna)	12	28	Round
Warm (well-heated house)	10	24	Minute
Avergage	8	20	10 mins
Cold (outdoors in winter)	6	16	30 mins
Freezing (inside a refrigerator)	4	12	6 hours
Extreme Cold (freezer, liquid nitrogen)	*Fungus is killed*		

For example, Jenny Lewis is infected by the spores in a Warm room. She has to make a Strength + Resolve check against a Difficulty of 24 every minute, and takes 10 damage each time she fails. To save her life, the team drops the temperature inside the ARC down to Extreme Cold, killing the fungus.

The characteristics below are those of a typical human infected by the fungus. The creature may be able to infect other hosts.

Awareness	3	Coordination	2	Ingenuity	2
Presence	3	Resolve	4	Strength	6

Speed: Average Size: Average

Maximum Threat: 10

Threshold: 0 (Always attacks)

Traits

- **Doesn't Stop:** Animal Handling is no use when dealing with a fungal zombie.
- **No Internal Organs:** Bullets are almost completely ineffective against a fungal zombie; any firearms attack does only 1 point of damage.
- **Fungal Touch:** Any character touched by the fungus becomes infected. There is no way to resist this infection.
- **Vulnerable to cold:** The fungus takes 2 damage per round in freezing conditions, and 6 damage per round in extreme cold.

Threat Powers:

- **Fungal Spray (2 Threat):** The fungus spits a shower of spores. This attack uses Marksman instead of Fighting, and inflicts 2/4/6 damage.

Skills: Athletics 3, Fighting 4, Marksman 2, Survival 2, Subterfuge 2

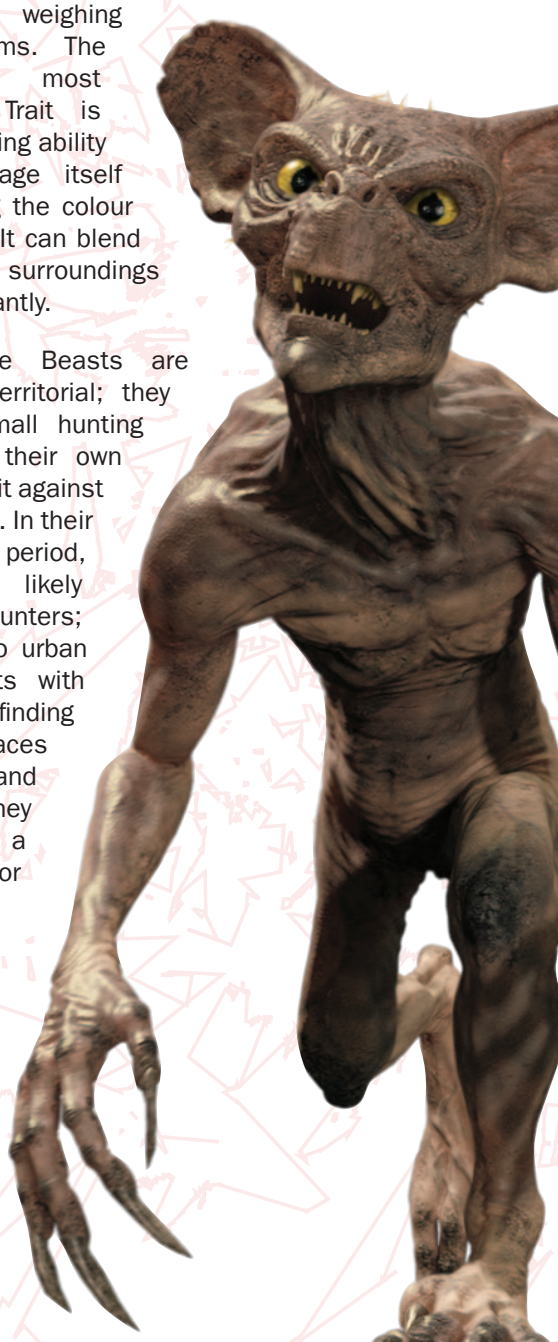
CAMOUFLAGE BEAST

Home Era: Unknown, possibly early Mer Era

"I heard this terrible screaming. Like an animal, but no animal I'd ever heard. I went upstairs and I saw this light shining that wasn't there before...I just ran. I didn't try to help them... I never saw my mates again."

- Episode 3.2

This species bears a strong resemblance to the Aye-Aye lemur of Madagascar, and could be a relative of that creature. The Camouflage Beast is a primate, standing approximately one meter tall and weighing 40 kilograms. The creature's most significant Trait is its astonishing ability to camouflage itself by changing the colour of its hide. It can blend in with its surroundings almost instantly.



Camouflage Beasts are extremely territorial; they claim a small hunting ground as their own and defend it against all intruders. In their home time period, they are likely arboreal hunters; they take to urban environments with ease, finding hiding places in attics and rooftops. They also have a knack for sabotaging light sources, phone cables and other

technological devices. This may be evidence of a surprisingly high level of intelligence, or just a side effect of some foraging instinct. This habit, combined with the creature's appearance, suggests it may be responsible for the 'gremlin' myth of mischievous creatures that delight in destroying machinery.

Awareness	4	Coordination	5	Ingenuity	2
Presence	3	Resolve	3	Strength	4

Speed: Fast Size: Small

Maximum Threat: 8

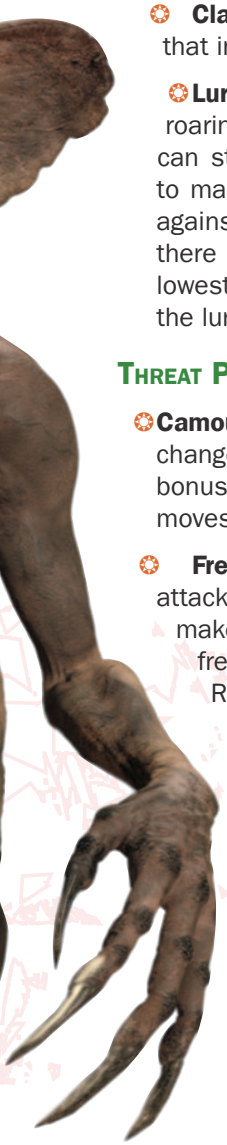
Threshold: 4 (1-4 Attack, 5-6 Frenzy)

Traits

- **Claw:** Camouflage Beasts have sharp claws that inflict Strength + 1 damage (3/5/8).
- **Lurker:** Instead of making threat displays like roaring to build Threat, the Camouflage Beast can stay hidden to build Threat. Characters need to make a contested roll of Awareness + Survival against the beast's Coordination + Subterfuge. If there are several characters in a group, use the lowest result from among the characters' rolls. If the lurker wins, it gains 1/2/4 Threat.

Threat Powers

- **Camouflage (1 Threat):** The Camouflage Beast changes colour like a chameleon. It gains a +6 bonus to all Subterfuge attempts to spot it until it moves.
- **Frenzy (4 Threat):** The beast goes into a frenzy, attacking savagely until it misses with an attack or makes five attacks, whichever comes first. While frenzying, the Camouflage Beast cannot make Reactions.



CREATING YOUR OWN FUTURE CREATURES

Adding creatures from the future to your *Primeval* game lets you introduce all sorts of weird and horrific monsters. Unlike prehistoric creatures, which should at least vaguely conform to known science, future creatures can mix and match inspiration from all sorts of places.

REMIXING NATURE

The best way to make a future monster that will give your players nightmares, but is still scientifically semi-plausible is to take a real creature and exaggerate its unusual abilities, or to take features from two monsters and combine them.

For example, take the *Reduviidae* family, better known as 'assassin bugs'. These insects have evolved a unique and horrific method of hunting. They catch their prey and inject it with a chemical stew to dissolve its organs, and then drink the meaty soup. They then wear the exoskeleton of their prey as a disguise, so they can get close to more victims. This is a creature that literally wears the skin of its prey as camouflage.

If that worked for one species, it can work for others. Imagine a creature that has evolved to do the same to humans—it kills you, devours your internal organs, and wears your tattered skin like a mask so it can get close enough to eat your friends, too.

Another example is the toxoplasmosis parasite. It is a parasite commonly associated with cats, but can infect other creatures—including humans. About 30% of the entire human population are carriers. The effects of toxoplasmosis vary, but include mild fevers and behavioural changes. The most important change is observed in rats—rodents infected by toxoplasmosis lose their fear of cats, even becoming attracted to places where there is feline urine, making them easier prey. This benefits the parasite, as it is more likely to reproduce successfully inside a cat's internal organs, if a cat consumes an infected rat.

Take that behaviour and scale it up to humans. Imagine a creature that carries with it a mind-affecting parasite that makes people lose their fear of the predator. The creature is a big, hairy, man-eating monster, but those infected by the parasite are physiologically unable to be alarmed by it. Their eyes just glaze over when they look at it. It's part of the furniture, even when it starts eating their neighbours.

Making insects bigger is always good. You can also take unusual hunting methods and give them to other creatures. Electric eels, for example, can stun attackers with an electric jolt. Imagine a predator which tasered its victims instead of poisoning them.

FUTURE EVOLUTION

Creatures evolve as a response to pressure in their environment. If there is a prolonged drought, then the creatures best able to adapt to arid conditions will be the ones to survive and reproduce. If the ground is filled with toxic chemicals and heavy metals, then the creatures who find ways to minimise their exposure or can best metabolise the toxins are the ones to thrive.

Look around you, and look at your proposed game setting. What are the evolutionary pressures? How would a creature adapt to live in the ruined cities after the end of humanity? What sort of creature would do well in rising sea levels? What sort of creature could take advantage of the resources left by our civilisation?

You are surrounded by electromagnetic fields and radio signals. Every electrical device is surrounded by such a field. How would a creature take advantage of such fields? The duck-billed platypus hunts by detecting the electrical fields caused by muscle contractions—if you take that ability and give it to a predator, you've got a creature that can not only sense you when you move, it can also detect your technology. Carrying a radio might be like setting off a signal flare, alerting every predator nearby to your presence.

Creatures might also evolve to take advantage of new ecological niches created by humanity. The Iron Mountain Mine in California is a toxic dump, awash in sulphuric acid and heavy metals—but bacteria have been found living in the mine. Fast-forward a few million years, and you might encounter other creatures living in such conditions. These animals could be poisonous to the touch. Similar creatures could evolve to thrive in irradiated wastelands or the ruins of dead cities.

MYTHOLOGY & CRYPTIDS

Time-travelled creatures are the truth behind many of the myths. Dinosaurs are dragons, for example; who knows what other monsters gave birth to legends?

While you can take a myth and look for the real world creature behind it—for example, the Loch Ness Monster might have been a Plesiosaur that travelled through an Anomaly—you can also assume that a mythological monster is actually a creature from the future that travelled to the past. Take the Greek legends of Talos, a giant 'man of bronze' that defended the island of Crete. What if Talos was a machine from the future?

Other legends might have been misidentified. The original description of the leopard, for example, claims that it attracts prey with its hypnotic, sweet-smelling breath. The real leopard does no such thing, of course, but some future descendant of the leopard might develop the ability to produce a soporific gas, or maybe an airborne form of toxoplasmosis.

Another source of inspiration for new creatures are cryptids, mysterious animals that may or may not exist. Bigfoot is the classic example of a cryptid—is it just a time-shifted hominid or something from the future...?

WAY OUT THERE

You can always just make creatures up. The Fungus Monster, for example, is complete fiction. While there are a few fungal parasites that alter behaviour, none of them can reanimate dead bodies or turn their victims into shambling monsters. Try to keep a veneer of scientific plausibility when making up new creatures, so avoid shapeshifting vampires or bug-eyed monsters with laser beams, but do remember that nature is endlessly inventive. It's a weird, weird future out there.

PRIMEVAL WOODLANDS

Once, the land was covered in endless forests. From coast to coast, the whole country was one vast primeval woodland. Humans cut down these woods for fuel, for farmland, for timber. Now, there are only a handful of old growth forests left, forests that can remember back to the ice ages and primordial times.

Sometimes, those times touch the present.

INTRODUCTION

This is a sample adventure, designed to show new Gamemasters tricks and tips for writing stories for your own group. It assumes that the characters are working for the Anomaly Research Centre, but you can adapt it to your own group (see sidebar). If it's the first adventure your group is going to play, then you will need to add a scene or two at the start, showing how the characters got involved in the ARC and how they know each other.

Starter If you see this symbol in the adventure, it's advice to new GMs. If you're an experienced GM, you can skip these sections if you want.

Advanced This symbol indicates an optional scene that's more suited to advanced players.

Primeval Woodlands is set in and around the small rural village of Westbury. It is a quiet little village on the edge of Westbury Forest, a small wooded area only a few square kilometres in size. For years, there have been tales of the 'Westbury Monster', a monster that is said to live in the woods...

Beginning:

1. An Anomaly is detected in the woods, but it closes again before the characters arrive.
2. When the characters arrive at the village, they discover there has already been a creature attack. A young boy was injured by some sort of animal.
3. The locals are forming a search party to hunt down the 'monster'.
4. Checking local records, the characters find out more about the history of Westbury
5. The Anomaly reopens in the woods.

Middle:

6. The characters explore the woodlands, looking for the monster. Based on the evidence, they determine the monster is a *Dryosaurus*—but there are also traces of a second creature!
7. They have to throw the locals off the trail, to keep them from finding out about the existence of the Anomalies.
8. While following the trail, the characters run across the wreckage of a camp site and scattered scientific equipment. Searching around, they find a survivor. The survivor reveals that he is a botanist working for an international agri-business corporation, GCL. They were examining strange ferns in the forest when they were attacked by a monster—from the description, it's a *Ceratosaurus*, a large predatory Theropod.
9. The characters are attacked by a juvenile Ceratosaur—there must be at least one adult nearby!

End:

10. Looking around, the characters realise that there are strange ferns in some sections of the forest; these ferns are not native to the present day, and must have come through the Anomaly at some other point in the past. The Dryosaurus feed on the ferns, and the Ceratosaurs feed on the Dryosaurus.
11. The characters discover that the GCL scientists have harvested a large number of ferns and are keeping them in a pickup truck parked at the edge of the forest. The smell of the ferns has attracted the Dryosaurus, and their scent will draw the Ceratosaurs. The characters use the Dryosaurus as bait to find the Ceratosaurs and bring them back to the Anomaly.

1. PROLOGUE

Starter If this is your first game, then you don't have to run the prologue—you can just jump straight into scene 2. The temporary characters of the prologue might be confusing to new players. This first scene is just for setting the mood and is not vital to the plot.

Advanced This brief prologue casts the players as people living in Westbury. Keep track of events in the prologue, as the players will be investigating and questioning these people in a later scene.

Pick one of the player characters; that player is temporarily going to portray Susan Smith, a part-time photographer and the mother of Henry Smith (age 6). She is at home, in her house on the edge of the small village of Westbury. She is inside working on her computer; outside, she can hear Henry playing in the back garden. Let the player come up with Susan's personality, and make a note of it—the player characters will be interviewing Susan in a later scene.

Pick one or two other players; inform them that they are playing people who are about to call on Susan. Let the players decide who these visitors are—they could be neighbours, friends, clients, canvassers, Jehovah's Witnesses, door-to-door salesmen. Run through a brief scene where the pair call her to the door.

While Susan is talking to the two visitors, she hears Henry screaming from the back garden. When Susan runs to the back door, she finds young Henry stumbling towards her, clutching his right forearm with his left hand. Blood wells out from between his chubby fingers.

Behind Henry, the plants at the edge of the garden rustle as something flees through the undergrowth.

What Just Happened?: A small herbivorous dinosaur, a *Dryosaurus*, wandered out of the woods and into the Smith's garden. Young Henry toddled up to the dinosaur, this toy come to life, and grabbed at it. The dinosaur snapped at him, biting his forearm. It was so startled by his scream of pain that it fled back into the forest.

Advanced Mention the purplish ferns in the garden casually. You don't want to draw too much attention to the ferns yet, but you want to plant the seed in the players' minds, so that later in the scenario when they find out more about the plants, they realise the ferns have been an element in the game all along. It's the roleplaying equivalent of the camera lingering for an extra moment on a seemingly insignificant element of the background.

Starter If you really want to make the players feel like they are in a TV series, then have a 'theme song' that you play at the start of adventures. This also works as a signal to the players that it's time to quit chatting and pay attention to the game!

2. ANOMALY ALERT

The Anomaly Research Centre echoes with the noise of the alarm. The Anomaly Detector's screen flashes red with the message 'Anomaly Detected'. One screen shows a map, zooming down onto an area of

woodland in the heart of England, called 'Westbury Woods'. Another screen shows the energy signature of the Anomaly.

As the characters arrive in the main operations room, James Lester strides down the curved ramp from his office on the upper level. "*What have we got*" he snaps. "*Tell me it's somewhere obscure and underpopulated, like Wales. We could afford to lose Wales.*"

The computer operator responds, "*It's an Anomaly Alert. Location: Westbury Woods. It's...oh, it's closing. It's gone.*" The alarm dies.

Lester sniffs. "*That was brief. Did anything come through?*"

The operator answers that there is no way to know; something could have travelled through the Anomaly in the short time it was open, and if there is a creature incursion, there is no way for the animal to return to its correct time. It needs to be investigated. The operator has a rough location for the Anomaly, but was unable to pin it down. It could be anywhere in the woods.

Lester orders the player characters to head down to Westbury and comb the woods for any signs of a creature incursion. They are to take a 4x4 and any weapons they feel they need, but for pity's sake, keep the guns out of sight unless they have to use them. The plan is to ensure the safety of the public, not to cause a panic.

Starter Don't read the above text directly from the book—put it in your own words. Let the players interrupt, ask questions, or get involved. Maybe instead of there being a computer operator at the Anomaly Detector's controls, one of the player characters can answer Lester's questions. Using the Detector requires an Ingenuity + Technology roll against Difficulty 12.

Equipment: The characters all automatically have the following equipment to hand:

- **A mobile phone or portable radio handset.**
- **A handheld Anomaly Detector.**
- **A tranquilliser dart gun or rifle.**

They can take extra equipment from the ARC's armoury if they want; they can also take one or two black 4x4 SUVs from the vehicle pool to get them to Westbury. It's about two hours' drive to the village.

Any Questions: The characters ask James Lester about the mission if they need clarification.

They are to search the woods for any creature incursions, without arousing suspicion.

Keeping the public safe and ignorant is their number #1 priority (remind the players about the rules for Exposure on page 135).

ADAPTING ADVENTURES

If you want to use a published adventure with your own group, you've got two choices. First, you can run it as it is, without changing anything. This is the best approach if you're just starting out, or if you're in a hurry and do not have time to prepare. Published adventures are designed to give the Gamemaster everything he needs to run the whole adventure; they anticipate likely courses of action by the player characters and have lots of interesting encounters and challenges.

However, published adventures make assumptions that may not suit your players. This adventure, for example, assumes that the characters are part of the Anomaly Research Centre, so they've got an Anomaly Detector, they're working for the government and want to keep the Anomalies secret. If you're using a different group framework, those assumptions may not hold true for your group, so you'll need to change the hook and some of the other early scenes.

For example, if your game is set in 1942, with the characters as military Anomaly-hunters in World War II, then you will need to change the description of Westbury village in this adventure to one that fits with the 1940s. If you're using Dinosaur Hunters, Incorporated, then the focus of the game changes from concealing the Anomalies to hunting the escaped dinosaurs. If you're using the villagers from Hawhedge, then Westbury becomes another nearby village close to Nickswood.

If you've got more time to prepare, you can break a published adventure down into its components. Take the ideas and reshuffle them, mix in your own concepts, and tailor scenes to your players. Maybe one of your player characters comes from the inner city, and you want to include her family in the game. Move the Anomaly from the countryside to a park, change the initial monster attack so it's one of the player characters' nephews who is the victim, and change the ferns to a fungal mould that clings to the gutters of houses.

Until it's run, an adventure is just a list of suggestions and cool ideas. Make it your own.

They should stay in contact with the ARC by radio, and take handheld Anomaly Detectors with them.

Lester will monitor the situation from the ARC, and update them if anything changes.

PRIMEVAL

Westbury: A character with the Rumour Mill Trait, or anyone who succeeds at a Tricky Ingenuity + Knowledge (Folklore or History) roll half-remembers something about a 'Westbury Monster' that was in the papers a few years ago. If the characters follow up on this lead, see Scene 4, page 273.

3. THE BLOODY CHILD

The characters drive down the motorway, then take a series of country roads down to Westbury. Their big black car attracts a number of suspicious looks from the villagers as they pass. This is quiet middle England; the unexpected never happens here. Near the entrance road to the village, the characters spot flashing blue lights. An ambulance is parked outside a small house on the edge of the forest.

Starter The ambulance is an obvious clue that the players should follow up on, but if they don't, you will need to nudge them back on course. If they start their investigations in the village, then one of the locals can mention the attack on Henry Smith. If they decide to head straight into the forest, point out that they do not have a fix on the Anomaly and so have no idea where the creature might be. If they still want to wander around the woods, then you can bring them back to this scene by having them find the trail of the *Dryosaurus* as it fled from the Smith's garden.

In the house, a paramedic is examining Henry Smith. His mother hovers over him protectively. The boy is deathly pale and obviously shaken, as is Susan herself. The cream-coloured carpet is soaked with blood.

Questioning Susan: The characters can question Susan. If they present themselves as the police, or animal wardens or some other authority, she answers their questions willingly while demanding that they hunt down and kill the monster who did this to her cherished baby boy. Otherwise, the characters have to make a Presence + Convince roll (Difficulty 18, reduced by good roleplaying) to get Susan to cooperate.

When playing Susan, either stick to the personality established in the opening prologue, or play her as a terrified protective mother. She stands over Henry with her arms resting on his shoulders. Sample quote: *Why can't the government do something about wild animals!?*

Susan describes the events of the prologue—she heard Henry scream, ran out, and found him clutching his arm and crying. She thinks she saw something fleeing into the forest.

If the characters find a plausible explanation for the incident (like 'it was a wild dog'), there's no Exposure from this. Otherwise, it's worth **2 Exposure Point**.

Examining Henry: If the characters question Henry,

NO ANOMALY DETECTORS?

If your Group Framework does not have Anomaly Detectors, then you will need to change the adventure slightly. Think of Series 1 of *Primeval*, when the team had no way of detecting Anomalies other than waiting for news reports of creature attacks. In this case, the initial hook is a news story about a creature sighting, and the attack on Henry happens only minutes before they arrive. The later detection of the Anomaly in Scene 5 is replaced by the sighting of a creature in the forest by one of the locals.

the child gives a surreal, rambling account about monsters in the woods. A successful Awareness + Medicine roll (Difficulty 15) lets the characters examine Henry's wound. If the character gets a Fantastic Success (24+), he notices that Henry's pupils are dilated and that he is slurring his words, suggesting he has been sedated or drugged. The paramedics gave him a local anaesthetic that should not have had such an effect on him—he's actually suffering from the effect of the ferns (see Scene 11, page 280), but the characters have no way of knowing this yet.

Mostly, the injury is a bad bruise, but there are two sets of puncture wounds at the side of the bruise caused by flat teeth—the sort of teeth used for grinding plant matter. From the look of the wound, a character who makes a successful Ingenuity + Science roll (Difficulty 18) can guess that Henry was bitten by a duck-billed herbivorous dinosaur with flat cheek teeth. Ingenuity + Animal Handling (Difficulty 15) suggests that Henry must have startled the animal.

STARTER Clever players may be able to work out the meaning of the clues without having to roll. Present the information, let the players discuss it, and let them roll if they're stuck.

EXAMINING THE GARDEN: If the characters search the garden where Henry was attacked, they find tracks in the mud. The tracks suggest an Ornithopod ('bird-footed') dinosaur weighing about 40 kilograms. Following the tracks requires a successful Awareness + Survival roll (Difficulty 21). If the characters succeed in following the tracks (unlikely, given how difficult it is!), they find their way to Scene 7 (page 275).

A successful Awareness + Science roll (Difficulty 21) lets the character spot that some of the plants in the garden have been partially eaten. The creature mainly focused on some odd purple-tinged ferns growing on the edge of the garden. Ingenuity + Science (Difficulty 21) lets the character know that those ferns are not any known species! They must have come through a previous Anomaly. If the characters experiment with the ferns, they may trigger a spore release (see the spore rules in Scene 11, page 280).

4. KILL IT!

While the characters are investigating the Smith's house, they hear shouts outdoors. Investigating, they find four locals have gathered outside, led by Susan's brother Roger. They are furious at the attack on Henry, and blame 'the Beast'.

Roger is especially belligerent and angry. He's red-faced, and waving a heavy cricket bat around as if looking for a skull to smash. The characters spot a shotgun in the back of his car. If the characters claimed to be government officials or police, then Roger shouts at them, accusing them of being negligent by letting his young nephew be 'mauled and maimed' by the beast and complaining that the locals have to take the matter into their own hands. If the characters bluffed their way into Susan's house, then Roger is even angrier, demanding to know who they are and what they want.

When playing Roger, get right into the players' faces. Wave your finger at them, bellow at them, rant and rave angrily at them. Make it clear that Roger's not at his most rational right now. He demands that they explain who they are and what they are doing here, and orders them to leave and stop bothering his sister. How do the characters deal with Roger?

CONVINCING HIM: If the characters come up with a good argument (like producing false identification, or persuading him that they are here to help, or suggesting that his place should be with his sister now), then let them make a Presence + Convince roll, opposed by Roger's roll of Resolve + Convince. If successful, Roger backs off. If they fail, he keeps berating them and making a nuisance; this is worth **1 Exposure Point.**

THREATENING HIM: The characters can try threatening Roger, either with force, or with trouble from the authorities. This uses Presence (or Strength, whichever is higher) + Convince. Roger resists using his Resolve + Convince. If they fail, Roger is so incensed by their threats that he brandishes his shotgun, and warns that if they don't leave, he won't be responsible for his actions. This is worth **2 Exposure Point.**

Roger and his friends show up again in Scene 7.

ROGER SMITH

Awareness	2	Coordination	2	Ingenuity	2
Presence	3	Resolve	4	Strength	3

IDENTIFYING THE DRYOSAUR

To work out what the dinosaur was based on the tooth marks alone requires an Ingenuity + Science test (Difficulty 24). The Difficulty drops by 3 for every extra clue the characters find, such as:

The tracks in the garden

The relative size of the dinosaur

The dinosaur's diet

The dinosaur's era of origin (Jurassic)

If the roll succeeds, the characters correctly identify the creature that attacked Henry Smith as a Dryosaur, probably a juvenile. Dryosaurus was a herbivorous dinosaur with a long stiff tail and bird-like legs. Its forearms ended in five-fingered hands. It was believed to be a very fast runner. Adult specimens were 2.5 to 4 meters long.

Skills: Athletics 1, Convince 2, Fighting 3, Marksman 2, Subterfuge 2, Survival 2, Technology 2, Transport 3

Traits

- **Brave (Major Good Trait):** +2 to Resolve rolls to resist fear.
- **Tough (Minor Good Trait):** Reduce all damage taken by 2.
- **Maverick (Minor Bad Trait):** Roger's angry and doesn't take well to being ordered around.

Story Points: 3

ROGER'S FRIENDS

A trio of local friends and labourers.

Awareness	2	Coordination	2	Ingenuity	2
Presence	2	Resolve	2	Strength	3

Skills: Athletics 1, Convince 1, Fighting 2, Survival 1, Technology 2, Transport 2

Story Points: 1

ANDS AND BUTS...

STARTER **The *Primeval* system makes every Skill check interesting. Instead of a binary yes/no, pass/fail result, you've got six possibilities: 'No, And...', 'No', 'No, But...', 'Yes, But...', 'Yes', 'Yes, And...' You'll need to think of six possible outcomes for every Skill check.**

For example, when trying to diplomatically convince Roger Smith to calm down, here are some possible outcomes.

Yes, he backs off And tells the characters about the GCL researchers in the woods.

Yes, he back off.

Yes, he backs off, But he keeps an eye on the characters by following them around the village.

No, he demands that the characters leave the house, But he won't stop them investigating the garden where Henry was attacked.

No, they have to go.

No, he demands they leave And he's so angry that he throws a punch at one of the characters.

If you're stuck for inspiration, ask the players—you'll often find that they hit their characters with far worse 'Buts' than you'd ever dream of using!

5. THE WESTBURY MONSTER

All this talk of the 'Westbury Monster' may arouse the characters' suspicions, sending them to the internet (or the village hall) to do some research. One Awareness + Knowledge (or +Technology, if using the internet) roll later against Difficulty 15, and the characters find the history of the Westbury Monster.

The characters find all of the following facts with a Good Success, and any three of them with a Normal Success. If they get a Fantastic Success, or a Failed, they also find a reference to GCL.

The History of the Monster: The characters find this information in a mix of village records, old newspapers, fringe websites and similar sources.

- There have been legends of the Monster in Westbury for years, but the two best known sightings were in 1912 and 1997.
- In 1912, a local farmer saw a 'great green beastie' emerge from a copse of trees, roar at him, and then vanish back into the undergrowth.
- In 1963, tracks were found on the edge of the village. There is a photo of the tracks in the newspaper clipping that the characters find; the photo is blurred and the tracks are indistinct, but do appear to match those found near the Smiths' house.
- In 1964, schoolchildren at the local primary school claimed that a 'dragon' passed by the window of their school; the teacher never saw anything and assumed the children made the story up.
- In 1997, a trio of campers managed to get lost in Westbury Woods for two weeks, despite the woods being only an hour's walk across. The police report suggests they took drugs and became very confused. The campers claimed to have wandered into a strange landscape of unfamiliar plants, with no sign of humans or any roads or buildings.

GCL: The players find this if they get a 'Yes, And' or 'No, But' result when researching the Monster, or if the players deliberately search for information about other events in the village.

- There is an experimental farm near the village owned by a corporation called GCL, where they test new fertilisers, crops and farming techniques.
- They work with genetically modified crops; many of the locals protested against the farm being established in Westbury.
- To allay local fears, GCL promised to conduct

regular checks to ensure that genetically modified plants never escaped into the wilds.

Starter The GCL farm is a red herring—it has nothing to do with the dinosaur attacks or the Anomaly. Not everything in a scenario should be tied to the main plot. Adding in side tracks and other complications makes the game more interesting and challenging.

6. THE ANOMALY REOPENS

Somewhere deep in the woods, there is a flare of impossible light, and the world shatters. A wormhole opens, a shimmering portal surrounded by orbiting shards of broken realities. The Anomaly is back!

Starter Unlike most of the other scenes in this adventure, this scene is triggered by events, not by the players. The players decide when they go to the village, when they explore the woods, and the other scenes mostly happen in response to their actions. This scene, though, can be started by the Gamemaster at any point after they arrive in Westbury. So, when should you start this scene? You could have the Anomaly open when the game starts to drag, when the players have found all the clues in Westbury and have nothing else to do. Alternatively, you could have it open right in the middle of a dramatic scene, like the confrontation with Roger Smith, and force the players to decide on their priorities—do they follow the Anomaly trace, or finish dealing with Roger first?

According to the characters' Anomaly Detectors, the Anomaly is right in the middle of the woodlands. The characters can follow the radio distortion to home in on the portal. It's time to go for a walk in the woods...

7. INTO THE WOODS

Stepping into Westbury Forest is like stepping into another world. It's eerily quiet, with no sound of animal life bar a few birds. Shafts of sunlight illuminate patches of ivy amid the tangled trees. If you ignore a few bits of trash in the undergrowth, you could almost convince yourself that you've travelled back thousands of years. There are more purple ferns dotted around the woods.

Advanced If you want to make the adventure more challenging, then the characters can be poisoned by the ferns at this point—see Scene 11.

Following the Anomaly reading (or the trail left by the Dryosaur) brings the characters deeper into the forest. They find more Dryosaur tracks in the wood—and then they find another set of tracks. These tracks are clearly from a bigger Theropod, a predatory dinosaur. There is some variation in the size of the tracks; there could be two Theropods, a bigger one and a slightly smaller one. Call for Awareness + Survival checks (Difficulty 18). If the characters succeed, they notice damage to the tree branches overhead.

The Tree Branches: If the characters spotted the damage to the tree branches, they can examine it in more detail. There are scrapes and scratches on several low-hanging branches. This lets the characters estimate the size of the second creature (about two metres tall, which means it was probably six metres long), but also tells them that it had spines or osteoderms on its back. Few Theropods had such features—this is a clear sign that this was a Ceratosaurus.

Following The Trail: The trail of dinosaur tracks winds through the wood. It is clear that the characters are following a Dryosaurus who is itself being stalked by a bigger monster. The creatures are not heading in the same direction as the Anomaly readings.

If the characters keep following the trail, they will come across one of the Dryosaurs—and that kicks off Scene 8.

The Anomaly: If the characters follow the trace on their Anomaly Detectors, they quickly find their way to the Anomaly. It hangs in the air above a clearing, serenely impossible in its existence. If the characters have an Anomaly Locking Mechanism, they can seal the Anomaly; otherwise, the only thing they can do other than setting a guard on it is follow the confused paw prints through the forest, which brings them to Scene 7.

8. DINOSAUR DIPLOMACY

Starter This scene is potentially a complicated one, with lots of different possibilities. Roleplaying games are unpredictable by their very nature. It will all sort itself out in play, though! You've got one terrified Dryosaur ahead of the player characters, and half a dozen hunters behind them. If the dinosaur gets past the player characters and the hunters find it, covering up the existence of the Anomalies will get an awful lot harder...

The Dryosaur: As the characters walk through the woods following the trail, they hear a crashing sound, and a medium-sized dinosaur bursts out of the undergrowth just ahead of them. It's obviously panicked and charging right towards the characters. It's a Dryosaur.

This isn't a combat—the Dryosaur is not trying to attack the characters, it just wants to run away. Ask each player what they want to do.

The characters can easily dive out of the way of the Dryosaur without having to roll, but if they want to do something else (like dive out of the way while shooting it, or trying to tackle the charging beast, or trying to calm it down), make them roll for it. A character who stays still gets trampled by the dinosaur.

If the dinosaur gets past the characters, it runs off into the undergrowth behind them—and a moment later, the characters hear a gunshot. If the characters manage to capture the dinosaur, they hear movement in the forest behind them.

DRYOSAUR

Awarenes	3	Coordination	3	Ingenuity	1
Presence	4	Resolve	3	Strength	5

Speed: Average Size: Medium

Maximum Threat: 6

Threshold: 3 (1-2 Attack, 3-4 Flee)

Traits

- **Headbutt:** A Dryosaur's headbutt deals Strength +1 (3/6/9) damage.

Threat Powers

- **Burst of Speed (1 Threat):** The Dryosaur's movement doubles for the round.

Skills: Athletics 4 (Sprinting 5), Fighting 2, Survival 4

The Hunters: Roger Smith and his three followers are only a short distance behind the characters in the forest. They too found the tracks and followed them.

If the characters did not stop the dinosaur, then it runs right into Smith, who wings the Dryosaur with a blast from his shotgun, wounding it in the leg and sending it spinning to the ground. Smith is about to fire a second shot at the creature, killing it, when the characters arrive.

If the characters did stop the dinosaur, they need to hide it from Smith before he arrives. He is only a short distance behind the characters; they need to find a way to conceal the dinosaur or else stop Smith before he sees it.

The Wounded Dinosaur: The crippled Dryosaur lies on the ground, keening and thrashing about in pain and shock. Any characters with the Animal Lover Bad Trait should either rush to the creature's aid or pay a Story Point to ignore its plight. The creature needs medical treatment immediately to staunch the blood loss; a successful Coordination + Medicine roll (Difficulty 15) is needed to save the dinosaur. Any character who helps the Dryosaur gets covered in the blood spurting from its arterial wound.

A successful Awareness + Medicine roll (Difficulty 18) lets the character notice fresh scrapes on the Dryosaur's flank that look like tooth marks, as if some big predator had snapped at the herbivore and lightly wounded it. These marks were inflicted by the Ceratosaur.

Distracting the Hunters: One option is for the player characters to throw Roger and his friends off the trail. One of the player characters could circle around through the forest and make noise, luring Roger away from the Dryosaur, or they could deliberate destroy the dinosaur tracks and make it appear that the trail peters out. Either of these actions pits the character's Coordination + Subterfuge or Ingenuity + Subterfuge against Roger's Awareness + Survival.

Dealing with Roger: If the characters cannot throw Roger off the trail, they need to deal with him directly. How they do this depends on what happened to the Dryosaur.

If Roger sees the dinosaur, then he assumes that it is the Westbury Monster and threatens to kill it. He accuses the characters of trying to cover the whole thing up, and again blames them for the attack on his nephew. He assumes the characters are working for GCL, and that they're breeding monsters instead of making genetically-modified plants.

If Roger has the dinosaur at his mercy, then the characters need to talk him down. He will shoot the poor Dryosaur, or use it as evidence against a GCL 'conspiracy'.

If the characters hide the dinosaur from Roger, then they need to explain their presence in the forest and get rid of him. Roger's attitude to them depends on how Scene 3 played out; if they calmed him down, then he assumes that they are looking for the creature too, or are just exploring the woods. If they argued with Roger back in the village, then he assumes the worst of them and decides that they are behind the attack.

Fighting Roger: Even though Roger has a shotgun, he will not fire on the player characters unless they are foolish enough to threaten his life—he is an angry uncle, not a murderer. If the characters get the drop on him, they could just take him out with a quick punch to the jaw or a shot with a tranquilliser dart.

If the characters are in trouble, use the Ceratosaur roar (see *What Was That?*) to get rid of Roger's followers.

What Was That?: Once the characters have dealt with Roger (or in the middle of their encounter with him, if that's more dramatic), the forest is abruptly shaken by a roar. It is a deep, guttural, resounding

roar of triumph and savagery, the roar of a dinosaur glorying in its kill. It is a roar that has not been heard on Earth for sixty-five million years.

The noise of the roar chills the characters to their bones. Everyone must make a Resolve test (adding Brave if they have it) against a difficulty of 18. Those who fail are shocked and stunned for one round in terror. If he's still in the scene, Roger automatically fails and is stunned for one round, giving the characters a chance to do something like knocking him out or wrestling his shotgun off him. If his three friends are present, they completely fail their Resolve rolls and turn and run out of the woods as fast as they can go.

Following the noise of the roar brings the characters to Scene 9.

Starter The roar of the Ceratosaur is an example of how the Gamemaster can vary the difficulty of a scene. If the players are in trouble and are stuck on how to deal with Roger without violence, then the sudden roar can distract Roger and give the players an edge, making the challenge easier. Alternatively, if the players successfully hid the Dryosaur and are happily spinning some plausible lie to Roger, the GM can have the Ceratosaur roar, forcing the characters to explain away added evidence that something strange is going on in Westbury Woods.

9. THE CAMP

The characters follow the trail to a clearing, and come upon a scene of destruction and carnage. Scattered around the area are the shredded remains of an orange tent, toppled containers, a smashed laptop and other debris. It was obviously not an ordinary camp site—the characters can clearly see that some sort of scientific work was being carried out here. A character with a Science Area of Expertise like Botany notices items like metre-square quadrat frames that suggest someone was making a survey of the woodland ecology.

In the middle of the camp are several purplish fern plants in styrofoam containers. These ferns have obviously been dug out of the ground and placed in the containers for transport. (If the characters meddle with the ferns, they may be affected by the fern's spores—see Scene 11). One container of ferns has been tipped over, spilling its contents on the muddy floor of the clearing. The ferns have been chewed.

VISITING THE GCL FARM

The GCL Farm is dotted with plastic enclosures and carefully monitored rows of cereal crops. The main farmhouse is surrounded by newly-built laboratories, and scientists in white coats can be seen through the windows. The manager of the farm, Janet Thurber, is used to dealing with protestors and environmental activists, and initially assumes that the characters are here to make trouble. A Convince roll or showing proper identification gets her to cooperate. She explains that the farm takes steps to make sure that their experimental plants never escape into the wild. In fact, they have a two-man survey team out in Westbury Woods right now, checking the woodlands.

Looking at the tracks on the ground, the characters can work out the following:

- **There was more than one human here, but the footprints are mostly overlaid with dino tracks, making it hard to work out what went on.**
- **Several Dryosaurs emerged from the woods and headed straight for the ferns.**
- **Soon after that, at least one Ceratosaur came out of the forest and attacked the Dryosaurs, who scattered in all directions.**
- **One set of human footprints leads off from the clearing. From the spacing of the prints, the human was running for his life.**

Searching the Camp: Looking around the camp, the characters find documents and notes belonging to the scientists. They were working for GCL, a biotechnology company with an experimental farm just outside Westbury. They were surveying the forest to ensure that no plants from the farm had escaped into the wild, but ran across something unusual—there are several species in the forest that are definitely not native to the United Kingdom, but are also nothing like the genetically modified plants on the farm. The most obvious invader species was a purple-coloured fern. The scientists decided to gather more samples of the fern—and there the record ends.

The Survivor: If the characters follow the tracks, or if they look around the trees surrounding the camp, they come across Morris Carter, a botanical research assistant. He is currently clinging to the upper branches of a large oak, his arms wrapped tightly around the bole of the tree and his eyes tightly closed. Once the characters talk him down from the tree and calm him down, he describes what happened to him.

Play Morris as utterly terrified; he was chased into a tree by a rampaging dinosaur, and was convinced that he was about to be eaten. His whole world has turned upside down. Stammer, clutch onto the players for support, look around you nervously as you talk.

He was part of a two-man GCL survey team, working in the woods. They found a strange purple fern that none of them recognised. They gathered samples of the ferns and loaded some of them into a pickup truck parked on an access road in the woods.

One of the other researchers, Spencer, started acting strangely and wandered off while they were walking back to the campsite.

Morris returned and found the camp being chewed up by several strange 'giant lizards'. Then this *thing* attacked, and the next thing he knew, he was up a tree and all alone.

The thing was a 'Tyrannosaur, like out of *Jurassic Park*', but it had a red horn on its snout and spines on its back'. From the description, the characters can identify it as a *Ceratosaurus*.

Suspicious players may come to the conclusion that GCL is involved with the Anomalies in some way. Let them believe that if they want (and if the characters do not clear up all the evidence, then maybe the biotechnology company gets its hands on some prehistoric plants or animals, and starts investigating the Anomalies...).

Starter Put Morris's account into your own words instead of just reading out the information. You can skip over anything the players already know—for example, if they have already found out that the scientists were working for GCL, there is no need to have Morris mention that.

Advanced As an optional complication: Morris might be affected by the spores, and start hallucinating wildly when the dinosaur arrives, attracting its attention.

MORRIS CARTER

Awareness	2	Coordination	2	Ingenuity	3
Presence	3	Resolve	2	Strength	3

Skills: Athletics 1, Convince 1, Fighting 2, Science 3 (Botany 5), Survival 1, Technology 2, Transport 3

IDENTIFYING THE CERATOSAURUS

Identifying the monster from its tracks requires Ingenuity + Science test (Difficulty 24). The Difficulty drops by 3 for every extra clue the characters find, such as:

- **The relative size of the dinosaur**
- **The dinosaur's diet**
- **The dinosaur's era of origin (Jurassic)**
- **The osteoderm traces in the trees**

If the roll succeeds, the characters correctly identify the creature as a Ceratosaur, a late-Jurassic carnivore. The name means '*horned lizard*'—Ceratosaurus had a large decorative horn on the end of its snout, possibly used for mating displays. It also has a line of osteoderms along its back.

Traits

- **Lucky (Minor Good Trait):** Morris can reroll one failed roll per game.

Story Points: 1

10. CERATOSAURUS ATTACK!

The same roar as earlier echoes through the clearing, and a monster stalks out of the trees towards the characters. It stands one and a half metres tall, and is four metres long at least—for all its terrifying size, it has obviously not yet reached its full growth. Its massive jaws are caked with fresh blood, and its belly is swollen with a recent feast.

Ask the characters what they want to do, but do not go into Action Rounds just yet. The Ceratosaur is sluggish thanks to its recent meal; it wants to scare the characters away so it can digest in peace. Right now, the characters are threatening it by their presence. It starts at 3 Threat, and gains 1 Threat per round as long as the characters are in or near the camp.

Starter Remember to show the Ceratosaur's Threat openly, and tell the players that if the threat gets too high, the creature will attack.

A successful Awareness + Animal Handling check (Difficulty 15) lets a character notice that the Ceratosaur recently fed and is being territorial instead of hunting. If the characters back off and take Morris with them, they can stop the dinosaur reaching its Threshold of 6.

The Ceratosaur can make a display of aggression, rolling Presence + Resolve against Difficulty 10. If it succeeds, it gains at least 2 Threat from its roar, plus 1-4 depending on the result of the Presence + Resolve roll.

The characters have a chance to shoot the Ceratosaur with a tranquilliser dart, assuming they can unholster their weapons and aim them without alarming the monster. Doing so requires a Resolve + Subterfuge check to move slowly, in a non-threatening manner. If the character fails, the monster Roars.

- The characters can use Animal Handling to reduce the monster's Threat. If its Threat drops to 0, it grunts suspiciously and hunkers down in the middle of the camp to rest. It keeps watching the characters suspiciously.
- If the characters get close enough to examine the Ceratosaur, they notice it has a silver wristwatch caught on one of its lower incisors. This watch belonged to Spencer, the missing scientist.

The Dinosaur Attacks: When the Ceratosaur hits 6 Threat, it growls and bounds towards the characters, its massive jaws slobbering gore as it moves.

- The monster attacks the nearest player character first, unless one of the characters is covered in Dryosaur blood from Scene 8, in which case the predator goes after that bloody target first.
- The characters can take shelter up a tree, like Morris did. Climbing a tree requires a Coordination + Athletics check (Difficulty 15). If all the characters are up trees, the Ceratosaur starts battering the tree trunks to try to dislodge the characters. This is resolved as an opposed roll between the monster's Strength and the character's Strength + Athletics, with the characters having a +6 bonus. If the Ceratosaur fails, it gives up and wanders off.
- If the Dryosaur is with the characters, the Ceratosaur attacks that. The herbivore can be used as bait for the monster.
- There is a field of ferns near the camp (see Scene 11). If the player characters lure the Ceratosaur into the ferns, the sudden cloud of spores temporarily blinds the monster—of course the player characters may also be affected by the hallucinogenic spores…
- The characters can try to lead the Ceratosaur back towards the Anomaly. Resolve this as a chase (see page 98) between the dinosaur and the characters. If the characters reach the Anomaly without being eaten, the dinosaur pauses on the threshold of the time portal and bellows. A moment later, there is an answering roar from across the forest—there is a second Ceratosaur out there. The juvenile then lowers its head and walks into the Anomaly, as its instincts guide it towards the primeval realm where it belongs.

JUVENILE CERATOSAUR

Awareness	3	Coordination	3	Ingenuity	1
Presence	4	Resolve	3	Strength	8

Speed: Average Size: Medium

Maximum Threat: 12

Threshold: 6 (Always attacks)

Traits

- **Bite:** A Ceratosaur's bite attack does Strength + 2 damage (5/10/15).
- **Fear Factor 1:** +2 to attempts to intimidate or terrify prey, and the characters need to roll Resolve against the creature's Presence + Threat + 2.
- **Armour 3:** Reduce all damage taken by 3.
- **Roar:** If the Ceratosaur makes a display of aggression, it gains two extra Threat.

Threat Powers:

- **Snap! (4 Threat):** The Ceratosaur makes an extra bite attack this round.

PRIMEVAL

Skills: Athletics 3, Fighting 3, Survival 3

After the Attack: Once the Ceratosaur is downed or sent back through the Anomaly, the characters can either examine the ferns (Scene 11) or else set off in search of the second Ceratosaur and the other Dryosaurs (Scene 12). If the players do not realise there is a second Ceratosaur, then Morris can point out that the creature that just attacked was not the same one he saw earlier—the first one was a lot bigger.

11. THE FERNS

At some point in the adventure, the players will realise the significance of the purple ferns, and may examine them more closely. Several of the ferns collected by the GCL researchers have been chewed by the Dryosaurs; the herbivores obviously consider the plant to be very tasty.

On the underside of the ferns are sacs of spores. If a plant is disturbed, some of these spore sacs burst, sending a small cloud of purple dust into the air. These spores are harmless to dinosaurs, but they have a strange chemical reaction with the respiratory systems of modern humans. A character who inhales these spores begins to hallucinate. To determine how badly the character is affected, the player must roll Strength + Resolve against a Difficulty that depends on the amount of spores in the air. A single plant is Difficulty 9; a large patch is Difficulty 15; a huge field is Difficulty 21. If the roll fails, the character gets a low dosage of the spores; if the roll fails by 6 or more, it's a large exposure.

A low spore dosage makes the victim more paranoid; he sees movement in the shadows, he hears voices, the world seems weirdly distorted and multicoloured. This reduces the victim's Awareness and Coordination by 1 each, and if he rolls double 1s when making a dice roll, he hallucinates.

A larger exposure is more dangerous, as it causes the character to hallucinate. Not only are the victim's Awareness and Coordination both reduced by 1, but whenever the character rolls the dice, if he rolls a 1, he sees something that isn't there. A character who rolls a 1 while driving might imagine a body lying in the middle of the road, and swerve to avoid it. A character who rolls a 1 while using a gun might mistake the gun for a snake. A character with a high dosage who rolls double 1s is completely incapable of telling what is reality.

Dryosaurs & The Ferns: The herbivorous Dryosaurs are drawn to the ferns and their spores. The characters can use the ferns as bait for the Dryosaurs, and the Dryosaurs as bait for the Ceratosaur. What they need is a way to dislodge large quantities of the spores to draw the dinosaurs to them, preferably in a mobile form. The GCL pick-up truck that Morris mentioned should do the trick...

12. BRING THEM BACK HOME

Following Morris's directions, the characters find the pick-up truck. It is parked at the end of an overgrown laneway. The flatbed at the back of the truck is half-filled with fern plants. As the characters approach, the truck starts rocking back and forth, and a small Dryosaur pokes its head out of the back. Its duck-like beak is crammed with ferns, and it is obviously overjoyed with such a bounty of food.

The pick-up truck is a 4x4, and can be driven offroad. The trees are widely spaced enough that the characters could drive it close to the Anomaly.

As soon as the characters set off in the truck, the motion of the vehicle dislodges spores from the ferns.

The characters leave a trail of purple dust in their

wake, and the scent of the ferns attracts more Dryosaurs out of the undergrowth. The harmless herbivores sprint alongside the truck, scrabbling to get on board.

Ceratosaur Attack, Take Two: The excited squeals of the Dryosaurs are answered by that same tremendous roar as earlier. The ground shakes as an adult Ceratosaur, twice the size of the one the characters saw at the camp, explodes out of the forest and thunders after the Dryosaurs. The terrified beasts scatter, but the Ceratosaur fixates on the Dryosaurs on the truck and the player characters.

The characters' best option is to drive hell for leather for the Anomaly, keeping just ahead of the Ceratosaur. This is a chase contest between the characters and the dinosaur.

The Ceratosaur starts at Threat 12.

The Ceratosaur keeps biting and headbutting the truck as it moves, trying to gobble up the Dryosaurs and humans in the vehicle.

Off-road, the truck's speed is limited. It is only slightly faster than the Ceratosaur—both have a base movement of 4 Areas per Action Round. The driver can use Stunts to get extra speed (see the chase rules on page 98).

The driver of the truck must make a Coordination + Transport roll every round to avoid crashing into the trees. A Disasterous Failure means the truck runs head-first into a tree; a Bad Failure means it bounces off a tree and loses two Movement this round; a Normal Failure reduces Movement by one Area.

The Anomaly is 20 Areas away from the start of the chase.

Through the Anomaly: Once the characters reach the Anomaly with the Ceratosaur in close pursuit, the best option is to drive right through the time portal. The dinosaur follows them through the Anomaly back to the Jurassic. All the characters need to do is kick the Dryosaurs out of the truck and do a U-turn. The sight of the smaller herbivores vanishing into the jungle enrages the Ceratosaur even more, and it chases them into the shadow of the primeval forest.

Covering Up: Getting the second Ceratosaur back through the Anomaly is the final challenge of the adventure. Once both Ceratosaurs are sent back to the Jurassic, or are otherwise captured, the Anomaly closes.

The purple ferns are a double-edged sword. On the one hand, the characters may be able to convince witnesses (like Roger Smith) that any creatures they saw were just hallucinations. However, the ferns have spread throughout the forest and are beginning to encroach into the surrounding countryside. The prehistoric ferns are an invader species that will wreak havoc in the English ecosystem unless contained. If the infestation is not contained in the forest, it keeps spreading. While Jurassic ferns are less of a threat than Jurassic monsters, they are still a potential danger. If the characters do not take steps to eliminate the ferns, it's worth **4 Exposure Point.**

Any witnesses who saw dinosaurs and can't be convinced to keep quiet are each worth **2 – 3 Exposure Point.** The dead GCL scientists are worth **1 Exposure Points** each.

ADULT CERATOSAUR

Awareness 3 Coordination 3 Ingenuity 1
Presence 6 Resolve 5 Strength 14
Speed: Average Size: Huge
Maximum Threat: 16
Threshold: 6 (Always attacks)

Traits

- **Bite:** A Ceratosaur's bite attack does Strength + 2 damage (8/16/24).
- **Fear Factor 2:** +4 to attempts to intimidate or terrify prey, and the characters need to roll Resolve against the creature's Presence + Threat + 4.
- **Armour 3:** Reduce all damage taken by 3.
- **Roar:** If the Ceratosaur makes a display of aggression, it gains two extra Threat.

Threat Powers

- **Snap! (4 Threat):** The Ceratosaur makes an extra bite attack this round.
- **Bristling Plates (4 Threat):** The Ceratosaur's spinal osteoderms bristle threateningly. For the rest of the fight, the Ceratosaur has Armour 6.
- **Skills:** Athletics 3 (Rending 5), Fighting 4, Survival 4

USING THE SPORES

The hallucinogenic spores make a simple dinosaur hunt into something much more sinister and complicated. Even if the characters never have full-blown hallucinations, the insidious effects of the spores will make them see movement out of the corners of their eyes, make them jumpy and paranoid, and make the woods seem slightly otherworldly and strange. Make your descriptions of the woodlands disturbing—describe the branches overhead intertwining like gnarled fingers, mention what looks like faces in the bark of the trees, mention unusual movement in the undergrowth that could be the wind, and describe the actions of non-player characters in a sinister fashion. Through clever description and misdirection, you can have the players jumping at shadows...

PRIMEVAL

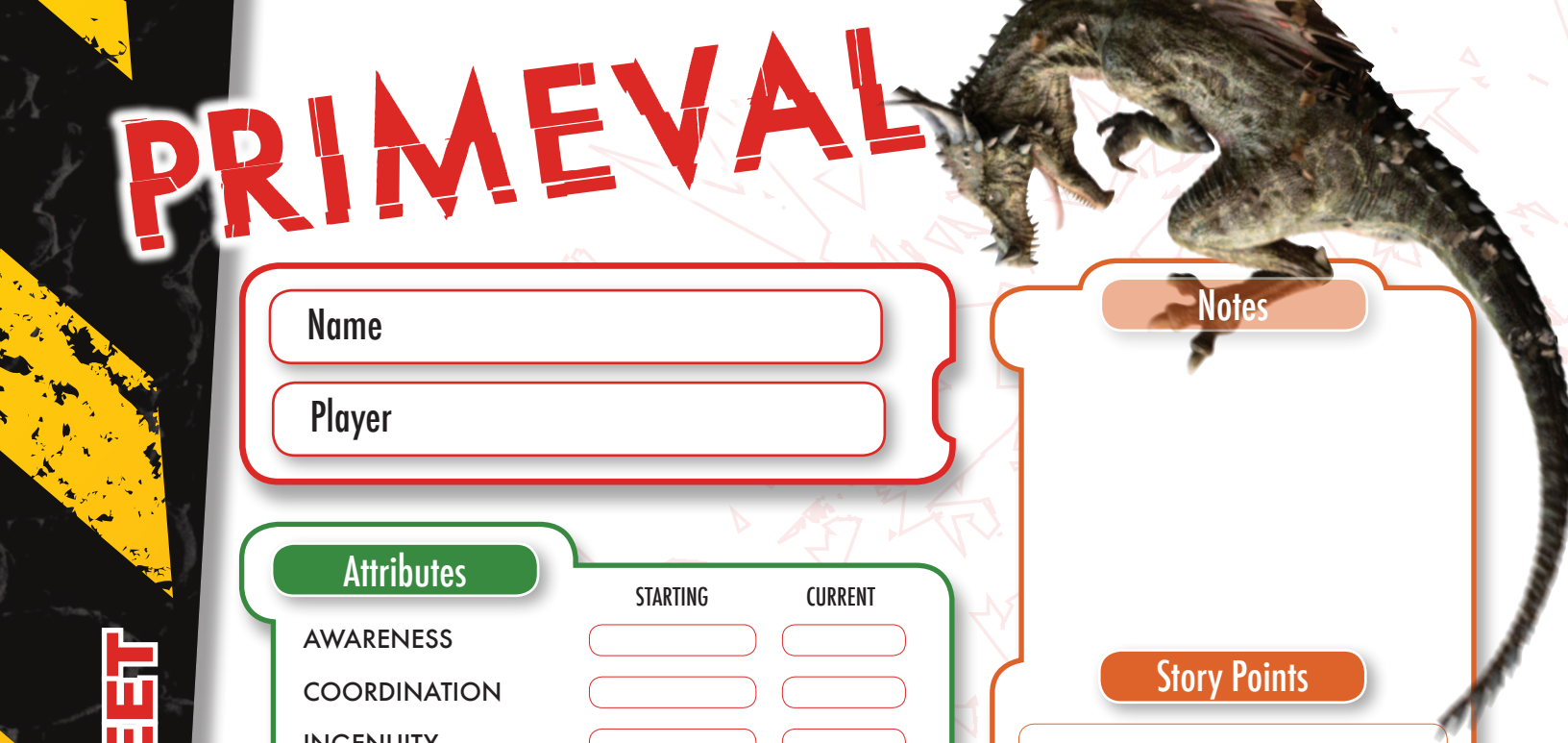
INDEX

* Abby Maitland 53
* Accepting Plot Twists 110
* Action 83
* Adult Ceratosaur 281
* Advanced Techniques 79
* Adventures 222
* Adversary 34
* A Field Guide To Anomalies 147
* Agents 239
* Aggressive 204
* Altering The Plot 110
* Amnesia 34
* Amphibious 204
* Animal Friendship 25
* Animal Handling 19
* Animal Lover 34
* Anomalies 146
* Anomalies to the Future 255
* Anomaly Clusters 150
* Anomaly Faultline 47
* Anomaly Research Centre, The 50
* ARC (See Anomaly Research Centre) 50
* Anomaly Sense 25
* Anomaly Theories 152
* Anomaly Travel 148
* Anurognathus 177
* Appearance 43
* Aquatic 204
* ARC Characters 51
* Archives 45
* Areas of Expertise 17
* Arguments 104
* Armour 120
* Armoury 44
* Arthropleurid 178
* Assessing Exposure 138
* Assessing Temporal Damage 156
* Assigning Skill Points 18
* Athletics 19
* Atmosphere 217
* Attractive 25
* Attributes 5
* Authority 26
* Avoiding Failure 109
* Awareness 15
* Background 43
* Bad Group Traits 47
* Bad Traits 34
* Basic Gamemastering 212
* Basic Rule, The 84
* Basics, The 2
* Beast, The 73
* Bite 204
* Bluffing & Deception 103
* Bonus Dice 109
* Brave 26
* Breaking and Entering 26
* Building The Adventure 226
* Buying Traits 24
* Cambrian 161
* Camouflage Beast 266
* Captain Harlow Rayn 248
* Captain Hilary Becker 59
* Captain Ross 244
* Captain Wilder 246
* Capturing Creatures 134
* Carboniferous 163
* Cause of Anomalies 152
* Cave Bear 178
* Cestoid Parasite 179
* Changing History 80
* Changing the Future 256
* Character Creation (Genesis) 14
* Character Plots 82
* Characters 4
* Character Sheet (sample) 42
* Character Sheet (blank) 284
* Charming 27
* Chases 98
* Choosing To Leave 112
* Christine Johnson 244
* Claw 204
* Cleaner, The 64
* Clean-Up 135
* Closing Anomalies 148
* Clues 109
* Clumsy 35
* Code of Conduct 35
* Coelurosauravus 180
* Combat Complications 95
* Combat & Extended Conflicts 92
* Combat In Chases 100
* Common Mer 261
* Communications 121
* Completing Goals 110
* Complications 90
* Components 222
* Compsognathus 181
* Computing Power 45
* Connections 43
* Connor Temple 54
* Considerate Superiors 45
* Conspiracies 235
* Conspiracy: Future Survivors 246
* Conspiracy Theorists 141
* Conspiracy Traits 242
* Conspirators 244
* Constrict 204
* Contested Rolls 90
* Control 75
* Convince 19
* Cooperating In A Chase 100
* Cooperation 89
* Coordination 15
* Countermeasures 241
* Covering Up 137
* Cover Stories 133
* Cover-Ups 132
* Cowardly 35
* Craft 20
* Creating A Group 11
* Creating Creatures 201
* Creating Your Character 14
* Creating Your Character 77
* Creating Your Own Future Creatures 267
* Creature Rules 169
* Creature Traits & Powers 203
* Credits i
* Cretaceous 165
* Criminal 48
* Cryptid Hunter, The 67
* Danny Quinn 57
* Dark Secret 35
* Dark Secret 48
* Death Traps 242
* Decreasing Threat 174
* Deep Time 160
* Defeating Conspiracies 242
* Deinonychus 181
* Demon Driver 28
* Dependents 35
* Detecting Anomalies 147
* Devonian 162
* DHINet 73
* Difficulty 88
* Diictodon 183
* Dinosaur Hunters, Inc. 67
* Director 211
* Distinctive 35
* Dodo 183
* Dogsbody 36
* Downtime 82
* Dracorex 184
* Dr. Hans Ojerfors 250
* Dr. Laurel Smith 250
* Dr. Sarah Page 57
* Dr. Timothy Birchill 253
* Dryosaur 276
* Duncan 142
* Duration 147
* Early Man 207
* Eccentric 36
* Egyptian Priest 207
* Electromagnetism & Anomalies 149
* Embolotherium 184
* Embracing Bad Traits 110
* Emotional Complication 36
* Empathic 28
* Eocene 165
* Equipment 113
* Equipment Out Of Time 114
* Equipment That's Not Listed 114
* Example of Play 9
* Experience and Gain 218
* Exploring the Near Future 256
* Exposure 135
* Face in the Crowd 28
* Far Future, The 258
* Fast Healer 29
* Fast Runner 29
* Favourite Gun/Gadget 29
* Fear Factor 204
* Fighting 21
* Fighting Damage 102
* Flyer 204
* Fog Worms 185
* Foreknowledge 242
* Forgetful 37
* Frenzy 204
* Fresh Meat 37
* Friends 29
* Fungal Monster 265
* Future Creatures 258
* Future Doom 48
* Future Evolution 268
* Future Predator 258
* Future Shark 260
* Future Survivor 209
* Future Technology 129
* Future, The 254
* Gadgets 124
* Gaining Story Points 110
* Gamemastering 210
* Genesis 11
* Geological Measurements 160
* Getting Erased 112
* Getting Hit 96
* Getting Killed 112
* Getting Scared 104
* Giganotosaurus 186
* Goals 243
* Good Group Traits 44
* Good Roleplaying 110
* Good Traits 25
* Gorgonopsid 187
* Grab 205
* Groups & Bases 44
* Handling Animals 104
* Handling Equipment 121
* Head of the Conspiracy 238
* Healing 107
* Helen Cutter 63
* Hell on Wheels 37
* Helping Out 111
* Hesperornis 188
* Hobby 30
* Holocene 167
* Hominids 189
* How A Roll Works 87
* How Do Anomalies Fit In? 13
* How To Use This Book 3
* How Well Have You Done? 88
* Humans 207
* Identifying a Creature 206

* Identifying a Time Period 168
* Ignore Damage 109
* Ignoring Bad Traits 110
* Impaired Senses 37
* Impoverished 37
* Improvising Equipment 115
* Impulsive 37
* Increasing Threat 173
* Ingenuity 16
* Insatiable Curiosity 38
* Inspiring Others 110
* Instinct 30
* Intent 87
* Interrogation Room 242
* Introducing A New Conspiracy 145
* Introduction 1
* Investigating the Conspiracy 240
* Investigators 139
* James Lester 60
* Jason Love 75
* J. C. Pemberton II 68
* Jenny Lewis 55
* Journalists 143
* “Junior” J. C. Pemberton III 69
* Jurassic 164
* Juvenile Ceratosaur 279
* Katherine Kavanagh 144
* Keen Senses 30
* Knowledge 21
* Laboratory 45
* Learning & Improvement 111
* Leaving The Game 112
* Levels Of Injury 101
* Losing A Fight: Getting Hurt 101
* Losing A Mental Or Social Conflict 106
* Loss of Attributes 106
* Lucky 30
* Lurker 205
* Making a Conspiracy 236
* Mammoth 189
* Marksman 21
* Marksman (Creatures) 172
* Marksman Damage 103
* Martial Artist 30
* Maverick 38
* Max Story Points 111
* Media Interest 139
* Medic 46
* Medicine 22
* Medieval Knight 208
* Megarachnid 189
* Megatherium 190
* Megopteran 262
* Megopteran, Greater 264
* Megopteran Juvenile 263
* Megopteran Larva 263
* Megopteran, Lesser 264
* Menagerie 46
* Mental Or Social Conflicts 103
* Mer 261
* Mer Era, The 257
* Mer Queen 262
* Mick Harper 144
* Minions (Individual Trait) 31
* Minions (Group Trait) 46
* Miocene 166
* Mission of the ARC 50
* Monster Pit 242
* Monsters 169
* Morris Carter 278
* Mosasaur 191
* Multiple Injuries & Reduced Attributes 108
* Mythology & Cryptids 268
* Myths & Monsters 149
* Natural Healing 107
* Natural Weapons 171
* Near Future, The 255
* Never Gives Up 31
* Nocturnal 205
* Obligation 38
* Obsession 39
* Obtaining Equipment 113
* Official Sanction 46
* Oligocene 166
* Oliver Leek 64
* Ongoing Reactions 94
* Opening Adventures 234
* Operational Resources 61
* Opposition, The 235
* Ordovician 161
* Owed Favour 31
* Owes Favour 39
* Paleocene 165
* Paraceratherium 192
* Paradoxes 158
* Passive 205
* Permian 163
* Personal Goals 43
* Pet 31
* Phobia 39
* Phorusrhacid 193
* Photographic Memory 32
* Players 219
* Playing In The ARC Framework 65
* Playing in the Dinosaur Hunters Framework 75
* Playing Non-Player Characters 216
* Playing the Game 76
* Playing Your Character 78
* Pleistocene 167
* Pliocene 166
* Poison 205
* Precambrian 161
* Premise, The 12
* Presence 16
* Primeval Woodlands 269
* Pristichampsus 194
* Professor Nick Cutter 51
* Professor Polly Winters 249
* Pteranodon 195
* Quick Reflexes 32
* Reactions - Resisting The Roll 93
* Referee 211
* Remixing Nature 267
* Research & Investigation 79
* Resolve 16
* Roar 205
* Roger Smith 273
* Rules 6
* Rules Are Meant To Be broken 77
* Rules & When To Bend Them 214
* Rumour Mill 32
* Running the Conspiracy 243
* Sample Vehicles 123
* Sandra Curtis, Head of Security 253
* Science 22
* Scientific Equipment 121
* Scutosaurus 195
* Sealing The Anomaly 134
* Secret Base 242
* Secure Base 46
* Security Guard 209
* Sense of Direction 32
* Series Plots 231
* Setting 7
* Sharpshooter 32
* Shifted Timeline 156
* Silurian 162
* Silurian Scorpion 196
* Size 170
* Skills 17
* Skills List 19
* Slow Reflexes 39
* Slow Runner 39
* Smilodon 197
* Snap 205
* Sources of Exposure 136
* Sources of Temporal Damage 155
* Speed 170
* Spies 145
* Spies 239
* Stalker 205
* Stephen Hart 52
* Stinger 206
* Stomp 206
* Story Points (Genesis) 40
* Story Points (Action) 108
* Story Point Traits 44
* Storyteller 210
* Strength 17
* Subterfuge 22
* Subterfuge (Creatures) 173
* Survival 23
* Survival (Creatures) 173
* Survival Equipment 120
* Tail Slam 206
* Tail Sweep 206
* Taking Time 90
* Tame Anomaly 46
* Technically Adept 32
* Technically Inept 39
* Technology 23
* Temporal Damage 154
* Temporary Bad Trait 107
* Terrain 99
* The Gamemaster Is Always Right 219
* Threat 173
* Threat Example 175
* Time Shifted 40
* Time Travel & Anomalies 148
* Titanosaurs 198
* Tough 33
* Tracker 33
* Training 47
* Traitor 48
* Traits 24
* Traits List 25
* Trample 206
* Transport 23
* Trappings 18
* Triassic 163
* Troodon 199
* Trump 243
* Tyrannosaurus Rex 200
* Unattractive 40
* Underfunded 48
* Understanding Future Technology 131
* Unlucky 40
* Unreliable Resource 48
* UnSkilled Attempts 85
* Using Threat 175
* Utahraptor 201
* Vehicle Pool 47
* Vehicles 122
* Victorian Scientist 209
* Villains (ARC) 63
* Villains (Dinosaur Hunters) 74
* Voice of Authority 33
* Warning 206
* Way Out There 268
* Wealthy 33
* Wealthy 47
* Weapons 115
* We Have The Technology 47
* What do you need to play? 211
* What Resources Do You Have? 13
* What’s A Roleplaying Game? 2
* What’s Primeval? 2
* What To Do When Players Are Absent 215
* When Not To Roll 88
* Who Are The Characters? 12
* Who Knows About Anomalies? 154
* Why Roleplay? 76
* Why Use Rules? 76
* Working As A group 81
* Working for Dinosaur Hunters, Inc. 73
* Working For The ARC 62
* You Have It Until You Need It... 114
* Zero Threat 173

PRIMEVAL

CHARACTER SHEET



Name

Player

Attributes

	STARTING	CURRENT
AWARENESS		
COORDINATION		
INGENUITY		
PRESENCE		
RESOLVE		
STRENGTH		

Traits

Equipment

Notes

Story Points

Skills

ATHLETICS	
ANIMAL HANDLING	
CONVINCE	
CRAFT	
FIGHTING	
KNOWLEDGE	
MARKSMAN	
MEDICINE	
SCIENCE	
SUBTERFUGE	
SURVIVAL	
TECHNOLOGY	
TRANSPORT	

Permission granted to photocopy for personal use